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THE

SYNTHETIC METHOD

For the Piano-Forte.

A SYSTEMATIC DEVELOPMENT OF NOTATION, RHYTHM, TOUCH, TECHNIC, MELODY, HARMONY, AND FORM.

BY

ALBERT ROSS PARSONS,

ARRANGED AND DEVELOPED BY

KATE S. CHITTENDEN.

THE ELEMENTS OF MUSIC AND PIANO-FORTE PLAYING.

SILVER, BURDETT AND COMPANY

NEW YORK . . . BOSTON . . . CHICAGO

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FOR THE PIANOFORTE

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NEW YORK, 85 Fifth Avenue
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ATLANTA, 12 Trinity Avenue
BOSTON, 219-223 Columbus Avenue
PHILADELPHIA, 1328 Arch Street
SAN FRANCISCO, 319-325 Sansome Street

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Entered at Stationers' Hall, London, England.

PREFACE.

THE present volume is the elementary part of a Method for the Piano-forte, based on principles and ideas developed by years of practical experience in teaching.

These principles and ideas having proved helpful to certain pupils of the author, who in their turn taught other teachers of the young, it occurred to one of the most successful of them, Miss Kate S. Chittenden, to formulate the various exercises, explanations, and devices for interesting and instructing the young, which she had thus acquired, into a method for publication, with a view, primarily, of saving the trouble of rewriting everything for each new pupil; and, in the next place, of rendering the method itself accessible to teachers in general throughout the country. In making this compilation, Miss Chittenden has not restricted her work to a mere mechanical reproduction of the material as she from time to time received it; but, instead, has wisely presented it here, both modified and amplified in accordance with the dictates of her own subsequent extensive and successful experience in teaching.

The manuscript has also been examined by another pupil of the author, widely known as an able and experienced teacher, Miss Lucy B. Baker, of Orange, N.J., who has enriched the present part with valuable material suggested by her own experience in the use of the method. (See "V., Relaxation," p. 10; "XIII., See-saw" p. 21.)

A glance at the table of contents will suffice to show the special aim of the Synthetic Method, which is to train simultaneously both the fingers and the musical understanding, with a view to laying the foundation for a solid education in music, from the very beginning. Everywhere, throughout the work, little heads are required to think while little fingers learn to play, and nobly do the children respond to the demand. Instead of being kept exclusively in mental grooves all determined for them in advance, they here find themselves working with tones as with musical building blocks, and the pleasure they take in thinking for themselves they express by manifesting a continually increasing interest in their music. Had this not been the case, the present work would never have been prepared for publication.

The special value of piano-forte study as an educational means in the highest sense, has never been more clearly shown than in certain statements of Prof. James Rhodes Buchanan, M.D., in his remarkable work entitled "Therapeutic Sarcognomy." Says Professor Buchanan: "Each portion of the body co-operates with, and strengthens the portion of the brain with which it is in sympathy. The fact that the cephalic region of the trunk is also a brachial plexus, indicates the important relation of the arms to the brain, and hence *the importance of exercises of the arms and shoulders to promote the energy of the brain.* The arms are the agents by which our intelligent plans and purposes are executed. They are the chief instruments of the brain, all skill being manifested by the fingers, and the play of our emotions and energies being expressed by gesticulation of the arms. The arms [including the hands] attain their highest development in man. So does the (correlated) occipital region, in which man very far excels all animals. The occipital region [thus intimately associated with hands and arms] gives the ambitious impulse, the spirit of command and dignity of character which are so pre-eminent in man, and which are sustained by his superior brain and his efficient hands and arms, which make arts and manufactures possible. If his hands were reduced to paws or hoofs, his pre-eminence would be lost, and his ambition and self-respect having no adequate foundation (stimulus) the organs would fail, and the occiput be reduced to the animal type."

May our little people be taught from the first in accordance with these facts, and thus be enabled to make a new and most practical application of the injunction: "Whatsoever thy hand findeth to do, do it with thy might."

ALBERT ROSS PARSONS.

NEW YORK, May, 1892.

TABLE OF CONTENTS.

		PAGE
	PREFACE	3
	TABLE OF CONTENTS	4
	INTRODUCTION	5
I.	THE MUSIC ALPHABET. — Octave, Pitch	9
II.	DIGITS, AND WHERE TO USE THEM. — Digitals, Clavier	9
III.	FISTS AND FINGERS	10
IV.	HOW TO EXERCISE THE FINGERS AS IF THEY WERE SCISSORS	10
V.	RELAXATION. — Legato	10
VI.	HOW WE LEARN TO WALK	11
VII.	FINGER LIFTING	12
VIII.	SIGNS FOR SOUNDS. — Notes, Staff, Brace	12
IX.	SIGNS FOR PITCH. — Clefs	13
X.	TONAL GRAVITATIONS. — Silent Exchange	14
XI.	MARCHING	20
XII.	TRIADS	20
XIII.	SEE-SAW (shakes)	21
XIV.	TRIAD CHANGES	23
XV.	STAFF DIVISION. — Measures, Bars, Score	24
XVI.	SIGNS OF DURATION. — Whole, Half, Quarter Notes	24
XVII.	METRE. — Double, Triple, Quadruple	24
XVIII.	TIME SIGNATURES	25
XIX.	RHYTHM	26
XX.	PERIODS AND PHRASES. — Rhythmic Rhymes	26
XXI.	CHROMATIC SCALE	27
XXII.	SECTIONS AND MOTIVES	28
XXIII.	COUNTERPOINT	29
XXIV.	SCALE WALKS	29
XXV.	A LIST OF METRONOME GRADES	32
XXVI.	TRIAD MEMBERS	32
XXVII.	TRIAD TONES FOR ALTERNATE HANDS	33
XXVIII.	THE QUINT SUCCESSION. — Sharps, Flats, Double Sharps, Double Flats, The Harmonic Alphabet	33
XXIX.	SEE-SAW EXERCISES FOR BOTH WHITE AND BLACK DIGITALS	35
XXX.	SIGNS FOR SILENCE. — Rests	36
XXXI.	WORDS TO INDICATE SPEED	36
XXXII.	CANONS. — Finite and Infinite Pause, Hold	36
XXXIII.	LEGER, OR LIGHT, LINES	37
XXXIV.	DOUBLETS. — Triple Rhymes	38
XXXV.	REPEATS. — Great Period	39
XXXVI.	MAJOR AND MINOR	40
XXXVII.	THE TWELVE CLAVIER POSITIONS OF QUINTS	41
XXXVIII.	CHORDS. — Leaning Tones	42
XXXIX.	INTERVALS	43
XL.	PIANO-FORTE. — Crescendo, Diminuendo	44
XLI.	PROPER NAMES	45
XLII.	ABBREVIATIONS	45
XLIII.	PASSING TONES AND FIVE-FINGER PROGRESSIONS	46
XLIV.	ACCIDENTALS	47
XLV.	RHYTHMS OF COMPOUND TRIPLE TIME	47
XLVI.	A CHAIN OF MAJOR, MINOR, AND DIMINISHED TRIADS	48
XLVII.	PROGRESSIONS IN BROKEN THIRDS	49
XLVIII.	EXERCISES TO DEVELOP MUSCULAR ELASTICITY	50
XLIX.	LEANERS AGAINST MAJOR THIRDS	52
L.	SATELLITES	53
LI.	TRANSPOSED TONAL GRAVITATIONS. — Tetrachords, Tonalities	53
LII.	HOW TO FORM THE DIATONIC LEANERS AGAINST THE TRIADS. — Consonance and Dissonance, Da Capo dal Segno	55
	ALTERNATE TRIPLE AND DOUBLE RHYTHMS	64
	APPENDIX	67

INTRODUCTION.

1. THE INSTRUMENT.

The actual hammer of the piano-forte is attached to the further end of the digital in such a way that if only the digital is depressed slowly enough, it may reach its full depth without ever causing the hammer to touch the string. Therefore it is obvious that the further end of the lever cannot *push* the hammer against the wire; it can only *toss* it something as a racquet tosses a tennis ball.

Hence we do not so much need to learn how to strike the digitals with varying degrees of force, as how to set them in motion with varying degrees of speed. If we impart a slow motion to a digital, it in turn sends the hammer towards the string with but slight momentum. When a hammer to which a gentle motion is thus imparted is arrested in its course by the inflexible string, the result of the delicate collision is a delicate tone. When, on the other hand, by a sudden seizure of the digital, the loosely attached hammer is sent suddenly flying against the immovable wire, the greater the swiftness with which the hammer flies upward, the more sudden and severe is the collision between the hammer and string, and the louder the resultant concussion and tone.

2. THE PLAYER.

The muscles of the fingers may be contracted with varying degrees of speed, so as to evoke tones of varying degrees of power, from the most zephyr-like to the most stormy or majestic. Or, the muscles of finger and hand may be combined to produce either the most delicate or the most powerful tone which they can command. Or, the muscular contraction may involve all the muscles of forearm, hand, and finger; or of upper-arm, forearm, hand, and finger. Or, finally, by lifting the shoulders well, the pianist may effect a combined contraction of all the muscles of the back, shoulder, upper-arm, forearm, hand, and finger. And all this mass of muscle may be devoted to the production of the faintest possible or strongest possible tone. In other words, it may be gradually contracted for a very gradual pressure of the digitals, or contracted like lightning to startle the digitals and hammers into concussion like thunder peals of tone.

At all times the principle must govern, that the more sudden the disturbance of the digitals, so much the nearer must the fingers be before seizing them. To strike forcibly or suddenly from a height, is at once dangerous to the fingers and ruinous to the beauty of tone. Whether a part or the whole of the muscular apparatus is called into play, the most delicate effects may be produced by muscles hardened like iron; and nearly, if not quite, the loudest effects may result from the sheer weight of muscles soft as those of the swaying trunk of an elephant, and *vice versa*.

The development of muscular tissue follows the same lines as the growth of strength and hardiness in vegetable tissue.

Tiny fingers, hands, and arms often have tiny, weak, feeble, undeveloped muscles whose power must be educed, or educated by gentle and gradual, but effective means. Some small children are naturally endowed with tough, compact muscles, so that from the very start the training lies chiefly in the acquirement of pliancy, and mental control over them; while, on the other hand, cases are not infrequent where, at the ages of ten, twenty, or even twenty-five years, the greatest care is necessary in exercising the muscles in order to enable them to slowly gain strength and firmness without accidentally producing cramps, sprains, weeping sinews or other ruptures or muscular diseases.

The teacher must be quick to discern the pupil's muscular characteristics, whether suggestive of the soft tendrils of a grapevine, or of the firm, hardy vine itself.

Whenever there is obvious necessity for protracted work to brace up a weak muscular system, or to render pliant a naturally hard one, the problem with a teacher who knows the requisite means to be employed, becomes, in either case, simply a question of time, and not unusually a long time.

The greatest of piano-forte virtuosos, Carl Tausig, said that when he began his studies, at the age of seven, every finger was as strong and clumsy as a piano-forte leg, and that it

cost him a great amount of effort to render his fingers pliant and tractable. Nevertheless, he believed, on the whole, that it took less time to limber up strong, clumsy muscles than it did to impart to delicate or weak muscles the necessary strength for the highest achievements in piano-forte playing.

Weak muscles thus requiring more protracted treatment than strong ones, it is important to understand the principles upon which they develop.

How are weak muscles made strong?

Muscular tissue is cellular, like vegetable tissue. Take two plants of the same size, in the same soil, exposed to the same sunshine and the same moisture; shelter one from the wind, and the other, which is exposed to the wind, will soon excel in hardiness and size. The reason being that every time the plant is bent to one side its juice (or "blood") is crowded out of the cells on that side, to be again reabsorbed when the pressure stops and the plant reacts in the opposite direction. Crowding the sap out of the cells in this fashion makes them hungry, awakens appetite, and makes them absorb, sponge-like, with more vigor, when nutriment comes, than otherwise would be the case.

So, also, with the muscles. Muscles which are never contracted in exercise or work are always full of blood, and hence lose appetite, and cease to thrive. They voluntarily starve themselves, their strength dwindles, and they grow fat and flabby. So, in practising, while we must be careful never to overtax the muscles, we must bend them with sufficient energy to keep them alternately emptied and refilled with blood. If they work too rapidly, they are kept continually emptied, without opportunity to recover their former supply of nutriment, — much less to acquire a greater quantity. Hence rapid work expends strength and vitality. Horses driven rapidly with light loads over easy roads have their strength quickly used up. Horses driven slowly, over bad roads, with heavy loads, gain in strength rapidly.

Turning from these practical considerations, which every experienced teacher knows are of the highest, most critical importance, it still remains true that quite as much is lost by failing to temper mercy with justice, as, on the contrary, failing to temper justice with mercy.

The foundations of all that is great are laid in strength. The piano-forte technic not founded upon the rock of physical power, natural or acquired, must inevitably be wrecked, when brought to the test, like the house built upon the sand.

With the pianist the problem of gaining the necessary muscular strength and endurance is intimately bound up with the problem of finger flexibility; for without flexibility the right use of the exercises indispensable for the acquirement of power is an impossibility.

Everybody knows that piano-forte playing requires flexible fingers, but who knows what "flexible" means? Ninety-nine out of every hundred answer, "Flexible fingers are limber or loose fingers." But it is no more possible to play with loose fingers than to bite with loose teeth. Let the pupil place the hand upon the muscles of the jaw, and it will be found that one cannot masticate even charlotte russe without hardening (that is, "contracting") the muscles of the jaw. Let the pupil grasp the muscles of the arm just in front of the elbow tightly enough to feel everything that goes on there, and it will appear that we cannot open or close the fingers even in the lightest possible manner without hardening the muscles of the arm. When we practise rowing a boat, the object is not to make the muscles of the arm loose, but to make them firm. The harder they become, the more obedient they are to the will, the more we can do with them. *This does not mean that muscular cramps, resulting from overworking, or wrongly using the muscles, are favorable for piano-forte playing. There is a difference between the hardening of the muscles of the jaw which enables us to masticate, and the disease called lockjaw.*

It reflects no credit upon human common sense, that so many people should get lockjaw in the arms, wrists, and fingers in trying to work the levers of the piano-forte clavier, while neither kittens, nor any similar animals, ever suffer any such disadvantage or impediment in the freest, most energetic use of claws, paws, and fore-limb muscles. To sit at the piano-forte, afraid to take hold of the clavier levers with a firm, decisive attack, for fear of cramps and sprains, is not practising prudently; it is simply begging the question and not doing anything at all. The longer one keeps at such lame-duck business, the lamer the duck becomes. In such cases the acquirement of a little common sense is the indispensable preliminary to any real piano-forte work.

Practice is aimed either at the joints of the hand and arm, or at the muscular system.

Moving the bones in their joints bears the same relation to playing that working the joint of a knife blade until the blade can be opened and shut easily, bears to cutting or whittling. Finger-lifting exercises, hand-lifting exercises, and forearm-lifting exercises aim simply at making the joints move easily, so that they will not interfere with the action of the muscles in playing; but the playing is done by the muscles. The object of the joint-limbering exercises is to make the joints sufficiently *loose*. The object of muscular training is to make the muscles sufficiently *hard*. One does not practise rowing a boat or using Indian clubs or dumb bells for the sake of softening the muscles. The one who has the hardest muscles can command the greatest endurance, the greatest quickness of action, the greatest delicacy, and the greatest strength. The average piano-forte method confuses the preliminary loosening of stiff joints with the subsequent

training of the muscles; hence the illustrations nearly always show motions aimed at loosening the joints.

In Mason's "Touch and Technic," on the contrary, the illustrations show motions which develop the muscles. The Slow Trill ("See-saw") and other Legato five-finger exercises are used to limber the joints. In actual playing, all of the joints (the knuckle joints as well) must be visible; the knuckle joints only slightly so, however, because if they are too prominent in practice, they thrive or swell so amazingly as to disfigure the appearance of the hand in a short time, and render the action of the fingers themselves clumsy.

The impracticability of using joint-limbering motions of finger as the basis of actual playing is shown by the fact that whenever a finger is lifted before playing, in such a way that the knuckle sinks out of sight, the best part of the subsequent contraction of the muscle for playing — namely, the initial effort — is wasted in bringing the finger down to, and the knuckle up to, the proper point for a direct action of the muscles upon the bones of the moving finger.

All land animals acquire a secure, graceful, and effective mode of locomotion because from the beginning of life they are compelled to allow the earth to support the weight of their bodies.

Strong-winged birds, such as the eagle, never acquire a graceful walk, because, while in motion, they are forever lifting their bodily weight from the ground with their wings. Hence, half flying, they go in a floundering, tiptoe fashion, without either walking or running solidly and gracefully.

The pianist has the same difficulty to contend with. The strong muscles of the forearm at the elbow are forever lifting the weight of the arms off the digitals, so that the fingers are deprived of their natural burden of weight (arm weight), just as the eagle's feet are deprived of the weight of its body by the interference of its wings.

Once get the idea that the problem of piano-forte technic is one of animal locomotion over the solid surface of the clavier (the rising and falling digitals being related to the *terra firma*, upon which the fingers walk, either as the grass on the lawn is related to the ground on which the carriage-wheels roll, *i.e.*, the *Expression* Touch; or else, as the grain in the field is related to the knives of the mowing-machine which cuts it down, *i.e.*, the *Execution* Touch); once get that idea, and it becomes evident that the fingers must neither stand, nor go upon the clavier, without carrying with them the entire weight of the arm, from the shoulder down.

In fine weather, when we are in perfect health, we are never conscious of the weight which our feet carry around while walking; yet the lightest and most graceful step upon a platform scale records our entire bodily weight. It is only when ill or exhausted that we ever feel our own weight in walking or standing. So the pianist never *feels* the weight of his arms in his fingers. The pressure is made manifest solely by the volume of tone given out by the digitals wherever the fingers step.

In our first exercise the palms of the hands lie on the white digitals, as a helpless infant lies on the floor. The infant learns the relations of its bodily weight to the supporting surface, and the hands in this position learn the same lesson.

An infant lying on the floor delights in moving its limbs to and fro, though unable to lift its bodily weight. When we have learned to allow the palms of the hands to lie flat upon the deeply depressed digitals without the slightest interference from the wing-like arms, we may then proceed to move the fingers lightly and loosely, without lightening the weight of the hands, or lifting their weight in the least degree. This free motion of the fingers, without the co-operation of the hand, lays the foundation of all pure, independent finger technic.

The fingers once being completely emancipated from the hand, the wrist may be dropped, so that the forward part of the palm of the hand may rise (without, however, allowing the digitals to come up) sufficiently to allow the fingers to assume a correct, rounded position, standing. In this position the three joints of each finger (the knuckle joints included) must be in sight, — *all convex*, none concave, — the knuckles showing but slightly, the others decidedly. Let the hand remain in this position until, like hair done up in curl papers, it easily retains the desired form.

Now exercise the hand in alternately lying flat upon the digitals, and then drawing itself up into the correct position for playing, without, however, allowing the digitals to rise when the hand changes its position.

In the next stage, the fingers remain standing; the digitals are depressed to the utmost; the wrist rises. The infant's body is off the floor; the hands are standing erect with curved fingers, and on their feet at last. Now practise standing, sustaining without effort the weight of the arm from the shoulders down. (Hence the importance of having the seat adjusted, so that the point of the elbow will be just below the level of the clavier. If the point of the elbow be higher than the clavier, the relations of weight of arm, and position of finger, preclude the possibility of acquiring a natural technic. The elbow becomes at once like the rudder of a boat, giving a bias to the effect of the oar-strokes; or, like the eagle's wing, taking the weight off the fingers.) Having once learned to stand, an infant tries to shuffle from point to point, by leaning against something.

At this point the teacher must judge whether the pupil stands with sufficient ease upon the depressed digitals to admit of practising exercises in sustained notes, with one or

more moving fingers, without any clutching, pulling, pushing, or bearing down while keeping the digitals immovable. — ALBERT ROSS PARSONS.

3. THE METRONOME.

As soon as the pupil has gained a moderate control over the muscles of the fingers and hand, the use of the metronome is advocated, until the idea of absolute steadiness of time has been acquired alike by muscles, nerves, and mind, in the form of a fixed habit. Firmness and steadiness of step underlie all the developments of the running, leaping, and dancing, with the feet; and the same firmness and steadiness of finger action are indispensable as the basis of all piano-forte runs and leaps; in brief, of advanced technic of all sorts.

"Judicious practice with the metronome means steadiness and repose of mind and muscles in work. In relieving the mind of responsibility for steadiness of tempo, and supplying a graded scale for safely increasing the speed, the mental strain of prolonged practice is surprisingly lightened. Meanwhile, during the longest journey down the index of the metronome, interest is sustained by the record of distance traveled, and the possession of a schedule of successive points yet to be overtaken. Such a record, day by day, and week by week, of natural and steady growth in execution, often affords solid encouragement, where without it both student and teacher might be discouragingly unconscious of progress actually made.

"For the removal of obstructions encountered at particular points in pieces, set the metronome at a decidedly slow tempo at the start. Execute the difficult passages with decision two or three times, then take the tempo one notch faster; repeat for the same number of times, and advance still another notch. Renew this process until four successive notches have been passed. Then turn back three at once, and resume work from a point one notch in advance of the original start. Continue this zigzag process of advancing four notches, and then turning back three until the highest speed with accuracy at present attainable is reached. If this does not meet the needs of the music, then determine how far back to go in the metronome tempo for a fresh start." — FROM *The Science of Piano-Forte Practice:* ALBERT ROSS PARSONS. Published by G. Schirmer.

NOTE.

In the preparation of this work the aim has been to arrange the material upon a logically progressive basis. But there are many cases in which the temperament, age, or physical condition of the pupil makes it necessary to modify the plan somewhat. It is suggested that in all cases Sections III., X., and XI. should be included (if only in part) in the first lesson, and that the writing of notes should begin as early as the second. The "Air and Variations," — No. 1 of the selections mentioned upon page 2, opposite the Preface, — may be learned at the end of Section XX. And the "Illustrations of All Tonalities," page 57, as well as Nos. 2 to 6 of the Selections, are to be used after the quint succession and harmonic alphabet have been learned. Selections 7 and 8 are more difficult.

The Teacher is urged to use in connection with this part of the Method, THE PRACTICAL SCHOOL OF TRANSPOSITION, which begins with five-note melodies, and familiarizes the pupil with the *simplicity* of transposition.

THE SYNTHETIC METHOD FOR THE PIANO-FORTE.

[The chart found in the back cover of the book is to stand on the ivory, *behind* the black keys, next to the name board, so that the black squares on the chart are hidden by the ends of the black keys.]

I. THE MUSIC ALPHABET.

Do you see that the letters written along the bottom of this card begin with seven large letters (capitals)?

Then come seven small letters. Afterwards seven small letters having a line over each. Then seven more having two lines over each; and at the very end there is a small c with three lines over it.

In music there are only seven letters; but as they are used over and over again, they are marked differently each time.

If you count the letters, beginning with the capitals, you will find that the eighth letter is c again.

From any letter to the nearest letter having the same name, is called an *Octave*.

Octave means *eight*.

So we say that all the capital letters belong to the *great octave;* the small letters, to the *small octave*. Those marked with one line belong to the *once-lined octave*. Those having two lines belong to the *twice-lined octave*.

To begin: Please find great **C** and sound it; small **c**; $\bar{c}$; $\bar{\bar{c}}$; $\bar{\bar{\bar{c}}}$.

All these letters are called "**C**," but they are quite different in sound.

The difference in sound is called *Pitch*.

Small **c** is higher in pitch than great **C**. Twice-lined **c** is lower in pitch than three-lined **c**. Small **c** is lower in pitch than once-lined **c**.

Now find **G, g,** $\bar{g}$, $\bar{\bar{g}}$, etc., through all the letters.

Words to be remembered: Octave, Pitch.

II. DIGITS: AND WHERE TO USE THEM.

The sound of the Piano-forte is produced by the pressure of the fingers (digits) upon these little levers of ivory and ebony, called *Digitals*.

The row of Digitals is called the *Clavier* or Key-board.

The right side of the Clavier is called "the top," and the left side, "the bottom."

The white digitals produce the *Primary Tones* (Naturals).

Primary Tones are so called because they were the only tones used for a great many years.

Do you see that there are groups of two and three black digitals distributed among the white ones?

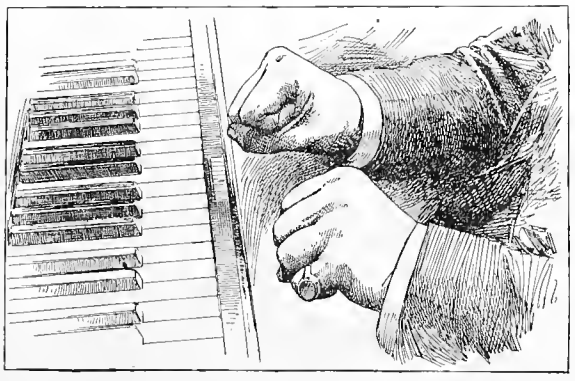
Suppose I had never seen a clavier, and you were to try to explain where each letter is to be found, how would you describe the position of **C?** of **F?** of **E, B, D, G, A?**

Words to remember: Digitals, Clavier.

III. FISTS AND FINGERS.

[NOTE. — The teacher must judge whether it is best to stand the child beside a table, or to put a large book upon his knees, to provide a flat surface upon which to *drop* the hands. (On no account must the hand *strike* the surface.) There must not be a particle of rigidity in the muscles while the hand lies upon the table, and as it is drawn away from the table, the motion must be made so that the finger tips cling to the surface as long as possible. The actual closing of the hand, and the dropping of it, must be done like a flash, exactly upon the counts. Set the Metronome at 72 = ♪.]

Count eight as evenly as possible. At **1** drop the hand, with outspread fingers — palm down — upon the table. Continue counting the small figures, 2, 3, 4, and at **5** draw the hand away, and up from the table as quickly as possible, and shut it tight, with the thumb over the third and fourth fingers. Continue to hold it shut while you count 6, 7, 8. At **1** drop the hand again, and clench the fist at the other large figure in each set until the end.



1	2	3	4	**5**	6	7	8	
1	2	3	**4**	5	6	7	8	
1	2	3	4	5	**6**	7	8	
1	2	**3**	4	5	6	7	8	
1	2	3	4	5	6	**7**	8	
1	**2**	3	4	5	6	7	8	
1	2	3	4	5	6	7	**8**	**1**

IV. HOW TO EXERCISE THE FINGERS AS IF THEY WERE SCISSORS.

Hold the hands out in front of the body, with thumb side up, the little finger side down, and the palms facing each other about a foot apart. Let the fingers touch each other lightly. Do not make the hand stiff in any part. Then lift up the second finger and shut it again, just like scissors — make 12 cuts. Then divide the four fingers, so that the second and third make one scissors blade, and the fourth and fifth make another — cut 12 times. Then close the second, third, and fourth fingers, and cut with the fifth 12 times.

In conjunction with the above, exercise the thumb by crossing it over the palm so that its tip extends beyond the knuckle where the fifth finger joins the palm. Alternately expand the hand and cross the thumb 12 times.

V. RELAXATION.

Have you ever seen a boat come up to a dock, and watched one of the deck hands throw off a rope to fasten her to her moorings? And have you seen how tight and hard the rope was as long as the boat kept pulling away from the shore? Then, have you seen the boat drift close to the dock, and how that rope, which was like a straight iron bar while the boat pulled away, has gradually loosened, until it hangs down and swings back and forth just as flexibly as a little girl's skipping-rope? Do you know why the rope sagged in a curve from the ends? It was because the heaviness, or *weight* of the rope, pulled the middle of it as far as possible down from the ends.

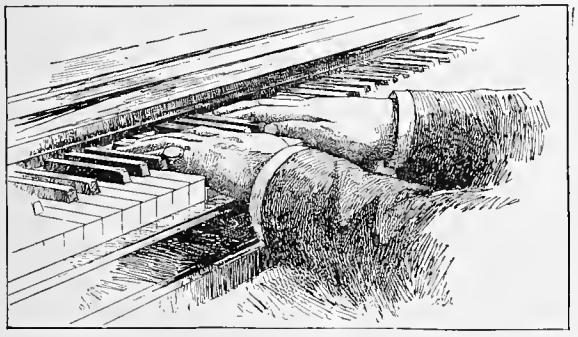
The first thing to be learned by our hands is how to make our fingers step *Legato*. That is a hard word to remember, but it tells us about the most important thing in piano-playing. *Legato* means to bind, or tie together. Presently, when you begin to play melodies, the tones will have to be played *Legato*, which means that one sound must not stop until the next sound begins.

Suppose we stand your instruction book up on the

digitals, and hold it there with the left hand, and "make believe" that it is the dock. Your shoulder may do duty as the ship, and your right arm can be the rope. Now crook the middle finger of the right hand like a little hook, and catch it over the top of the book. Then let your right arm hang there from that finger, just like a rope, and let it swing from side to side until you feel that it is getting very heavy. Then take the second finger, and hook *it* over the book-top—and so on until the arm has swung from the four fingers of the right hand. Then hold the book in place with the right hand, and do the same exercise with the fingers of the left hand. Hold each finger of eight slow counts: then 6: then 4: 3: 2 and one.

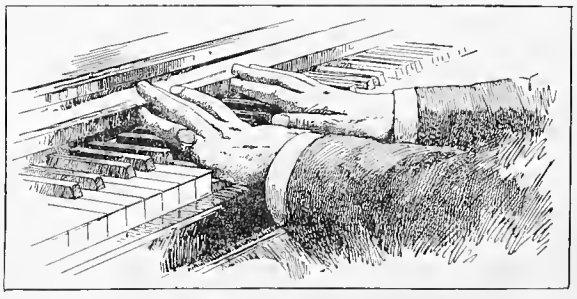
VI. HOW WE LEARN TO WALK.

When an infant is very small, it only knows enough to breathe and to lie still. Our hands are something like two infants. First of all they must learn to lie quietly upon the clavier. If we call the clavier our ground, then the digitals — that fall when our fingers lie on them, and come up again as soon as our fingers are removed — are like the grass that carpets the earth. Place your left hand over **B, c, d, e, f,** and the right over **b, c̄, d̄, ē, f̄.** Push the hands so far towards the name-board that the middle finger is wedged in between the two black digitals so tightly that they fit down close to the hand, as in the hands of the picture. *Keep the*

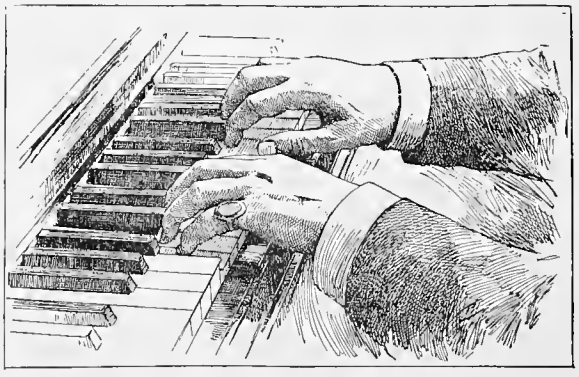


palms of the hands solid upon the digitals, and let them rest while we count 100 to 500. Don't push the digitals down, but let the heaviness of your arms keep the hands in place.

Very soon an infant learns that it is quite safe lying still, and then it begins to move its arms and legs, and to reach out, strike, and kick, without making the slightest effort to raise its body. Let us teach the fingers to move easily in all directions. *Do not let the palms of your hands rise at all, because if you do, the digitals will rise too.* The infant's body lies quiet while its arms and limbs move about, so you must keep your hands quiet in the same way while the fingers are moving. Move the fingers up and down, sideways, and curl them under, while we count twenty slowly, but do not move the thumb.



When an infant has gathered strength enough in his muscles, he tries to stand on his feet. Of course in the first place it is necessary to hold him up, but little by little he is able to bear his own weight. Let us train our hand-infants in the same way. While the digitals are still kept in place by the weight of the arm, drop the wrists a little, and that will raise the knuckles away from the digitals. Then curve the finger tips under until they rest upon the digitals, like the fingers



in the picture. Be sure that the three sets of joints can be seen.

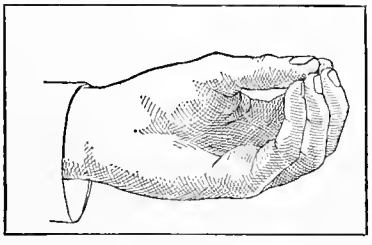
The infant next learns to stand alone. Draw your

hands towards you, out of the way of the black digitals. Place your fingers in the curved shape, and lift the wrists. This will take the palms away from the digitals, and allow the heaviness of your arms to rest entirely on the finger tips. Hold them thus and count 100.

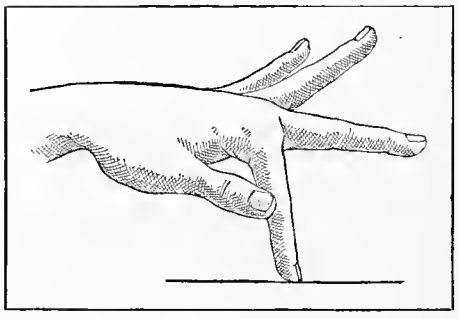
Having learned to stand, an infant tries to shuffle from point to point by leaning against something. Place your fingers over **B, C, D, E, F.** Now slide them along the digitals so that they only cover **C, D, E, F,** getting rid of the little finger of the right hand and the thumb of the left. Then lift the fifth finger of the right hand (thumb of the left) and sound **G.** Slide again, lift the finger and sound the next tone. The best way to make these motions is to say *sound* when the finger goes down, *slide* when the fingers are shifted, and *up* when the finger is raised. Continue shifting until the hand has covered each five-finger section up the octave. Then reverse the motion, and come back by lifting the fifth finger of the left and the thumb of the right hand.

VII. FINGER-LIFTING.

When the infant has learned to stand alone, he begins to try to bear his weight upon one foot while the other limb is free. Our hands must learn how to bear the arm-weight upon one finger. To do this we must first gather the five finger-tips into a rosette and, while keeping the fingers in that position, rest the rosette upon the surface of the table (or book, or piano lid). Then, leaving the second finger standing alone, lift the other four fingers, as in the picture. Alternately close the fingers into a rosette, and lift again eight times; then use the third finger as a support, close and lift eight times. Then the fourth, fifth, and fourth and third again. When the second finger is reached, lift six times. Support the weight upon each finger in turn, lifting six times; again lifting four times, three times, twice, once.



The Five Tips gathered into a Rosette.



The Arm-Weight supported upon One Finger, while the Other Four Fingers are lifted.

VIII. SIGNS FOR SOUNDS.

Instead of using the letters of the alphabet in writing music, we use little signs called NOTES.

Over each letter on the chart there is a note.

You see that there are two sets of five lines running from one side of the chart to the other.

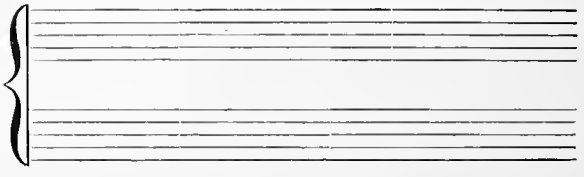
Each set of five lines, together with the spaces between the lines, is called a STAFF.

A staff is something to lean upon, or to hold one up.

A music STAFF holds the NOTES.

The five lines are counted from the bottom, upwards.

Nearly all piano-forte music is written upon *two staves*, joined together at the left side by a BRACE.



The upper staff receives the notes to be played by the *right hand;* the lower one receives the notes for the *left hand.*

The staff for the right hand is always written above that for the left hand. The notes written upon it are higher in pitch (that is, they sound higher) than those upon the lower staff.

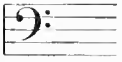
Which hand is to play g; $\bar{a}$; C; $\bar{\bar{d}}$; f; $\bar{c}$; A; $\bar{e}$; $\bar{\bar{b}}$; $\bar{\bar{c}}$; G?

Words to remember: NOTES, STAFF.

IX. SIGNS FOR PITCH.

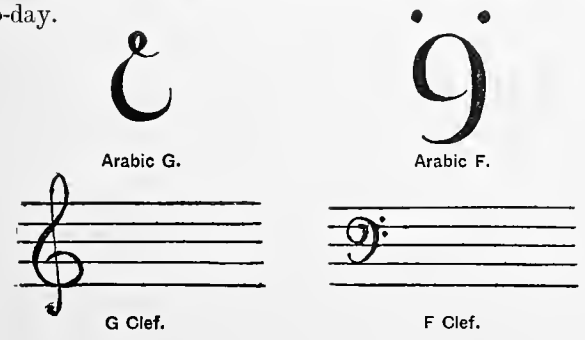
In order to show which particular note belongs upon any line, or in any space, there is a sign written at the beginning of every staff, just in front of the brace that tells us where *one* letter is written; and knowing that one, we can easily find out where the other letters are written.

The sign at the beginning of the right-hand staff is called the **G** Clef. Only, instead of saying "Right-hand staff," it is correct to call it the TREBLE STAFF. By and by we will explain why it is called Treble Staff.

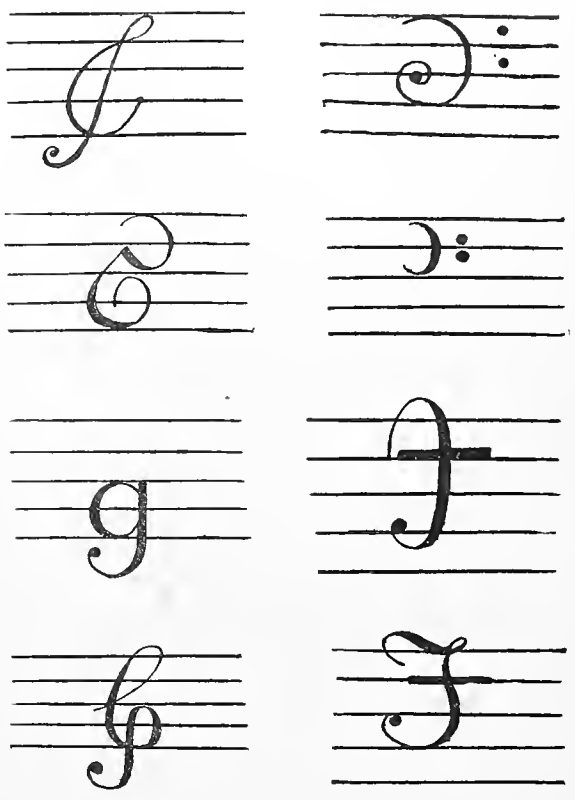
The clef for the left hand  is the **F** Clef.

It is correct to call that staff the BASS STAFF. Bass is only another way of spelling *Base.* Base means *foundation* — the bottom of anything. The bass staff is the lowest staff.

Do you know that many things grow, besides plants and animals? The letters of which these words are made grew. That is, they were not always the same kind of letters as are used now. The first writing in the world was done by means of pictures. In Central Park, New York, there is an Obelisk called Cleopatra's Needle, and on it there are picture-letters. The picture from which the letter M grew was an owl's head. The two points at the top of M are like the "horns" of an owl, and the middle point at the bottom is like its beak. Here are some clefs to show you how **G** and **F** have grown from those letters in the Arabic alphabet to the **G** and **F** Clefs written upon the music staff to-day.



Old English Clefs.



Look at the Bass Clef. Do you see that it is turned around the fourth line of the staff? Follow the line along until you come to the note written upon it. Which letter is it? To which octave does it belong? Some people always call small **f,** "Clef **f.**" Play clef **f.**

Look at the Treble Clef. Do you see that the curve of it is curled around the second line? Follow that line until you come to the note written upon it. The Treble Clef is written upon the second line. Play clef **G.**

Find $\bar{c}$. Play it. This **C** is generally called "Middle **C,**" because it is written exactly between the two staves, on a short line by itself, called a LEGER LINE (light line). If you place both thumbs upon it, and

put each finger over one digital, until all five fingers of each hand are down. you will find that your little fingers cover the two clef notes.

See MS. Music Book, Part I.

Terms to remember: **F** Clef, **G** Clef, Bass Staff Treble Staff.

Music that is written by one's own hand is called Manuscript music.

X. TONAL GRAVITATIONS.

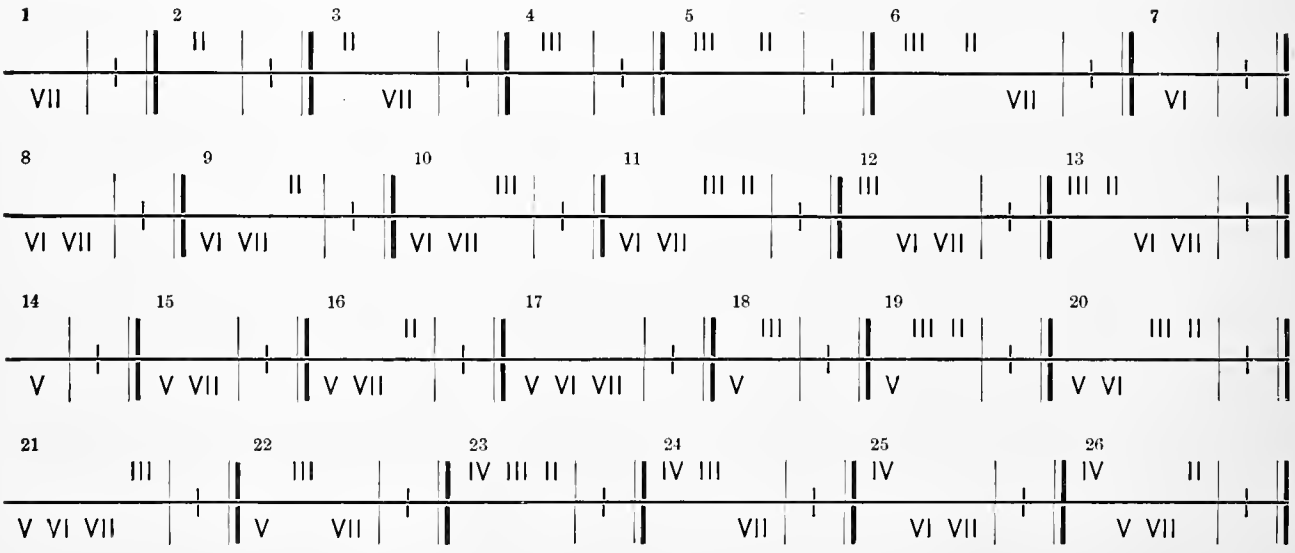
If you look at the note belonging to middle **c** upon the clavier chart, you will find 1 marked over and under it. That is because **C** is the first of the primary tones. But instead of 1 being the beginning of the tones, it is the centre, and it is called the Tonic, "*the tone*"; the same as we call our scriptures the Bible, which means "*the book*." The tonic is *the tone* to which all the other tones are obedient. We say that the other six letters belong to the tonality of **C,** because **C** draws all the other tones toward itself, just as a magnet attracts bits of iron and steel.

[Note. — Where the pupil is very young, the tonic may be explained as the "mother tone," whose little ones love to stay near her. They speak, and she answers them; *e.g.* in No. 1, **VII** speaks, and is immediately answered by **I.**]

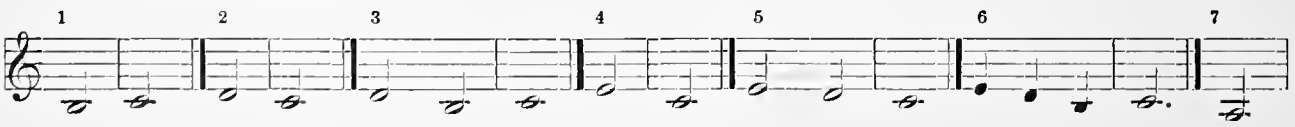
Every piece of music must end upon the Tonic.

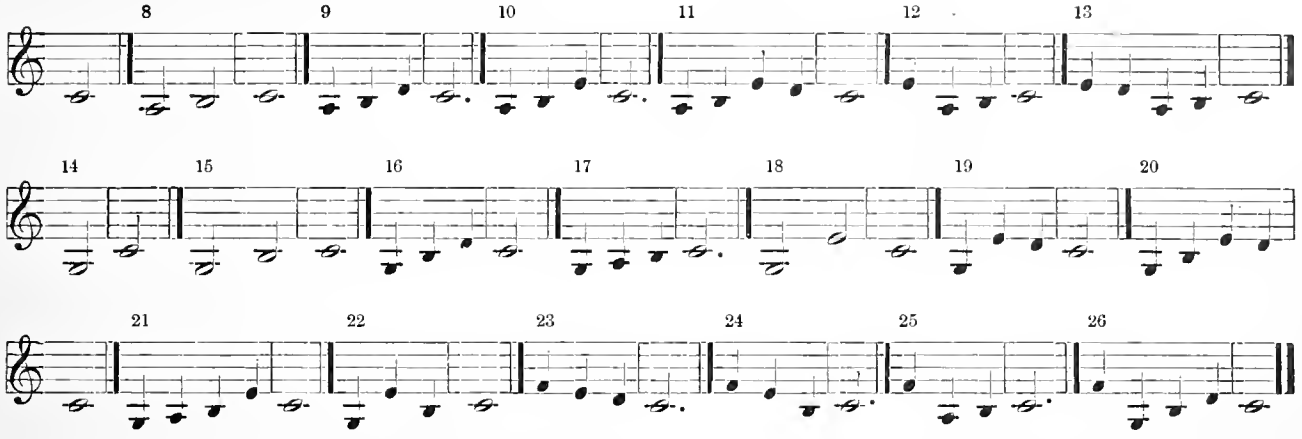
In order that you may learn to know the tonic when you hear it, we shall begin with some of the usual endings upon the tonic. Press down the digitals under the figures, as they are given upon the clavier chart, and sound the tones according to the numbers. Make the tonic a little louder than the other tones, and hold down its digital for as long a time as it took to play all the other tones put together. (The line across the page stands for the tonic level.)

[Note. — There need be no attempt at playing these endings. The tones are merely to be sounded in order that the child may become accustomed to the gravitation of the other degrees towards the tonic. As soon as possible the child should write the twenty-six endings in staff notation (on two staves) from dictation of numerals. Small hands would better use the lower figures for the left, and the upper for the right hand.]



Reference for Teachers.





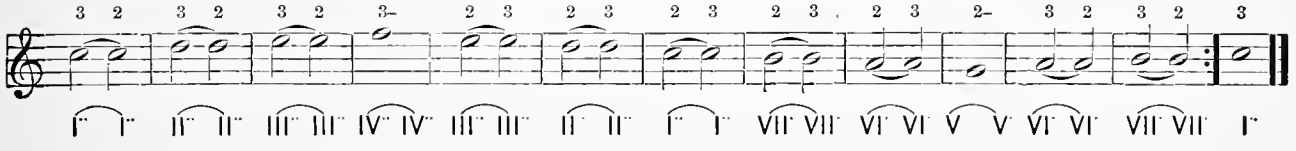
[NOTE. — At the first possible opportunity the teacher should have the pupil begin melody-playing; and familiar melodies should also be played by the teacher, in order that the pupil may learn to identify the melodic trend in some simple hymns or popular tunes.]

SILENT EXCHANGE OF FINGERS.

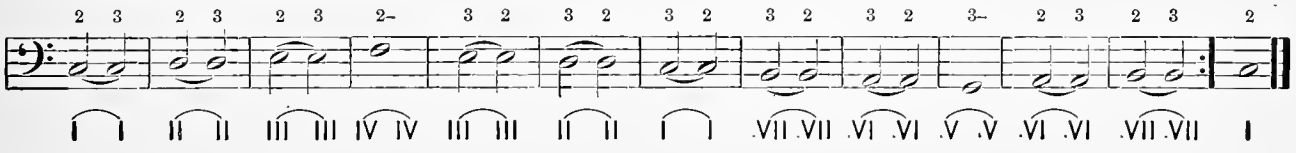
When little children first learn to walk, they always wish to go upstairs. But they do not step upon one stair with one foot and upon the next stair with the other, as grown people do; they have to be content with stepping up with one foot and bringing the other foot to stand beside it on the same stair.

We are to learn how to step up with our fingers. This exercise is called "Silent Exchange of Fingers," because when the sounding finger has pressed its digital down, another finger takes its place without allowing the digital to move or the sound to cease. We shall start the left hand upon small **c** as the tonic, and the right hand upon twice-lined **c**. Lift the finger that comes away from the digital as high as in the picture upon page 12, but always curved.

REFERENCE FOR TEACHERS. — (The dots at the right side of the numerals indicate the twice-lined or once-lined octave.)



REFERENCE FOR TEACHERS. — (The dots at the left side of the numerals indicate Great octave.)



Repeat with { Right Hand 42: 53: 21: 54: 31: 43: 52: 41: 51 / Left Hand 24: 35: 12: 45: 13: 34: 25: 14: 15 }

N. B. — Where there is difficulty in learning how to surrender the arm-weight to the digitals, repeat the exchange of fingers upon the same digital eight times before proceeding to the next note. The same sets of repetitions that are given for finger-lifting may be followed.

Exercises for Finger Control.

(in tonality numbers.)

[In the following pieces the tonality numbers are given. As each figure will represent a quarter note, the time can easily be kept even, and there need be no confusion about the rhythm. Teach the left hand first, because otherwise the child will associate the numbers with fingers rather than tones. Instead of counting the time, it will be better to say aloud each tonality number; and where the ties come, to say "wait," *e.g.* I II $\widehat{\text{I I}}$ would be "one, two, one, wait." At the commas draw the hand away from the digitals, and suspend it in the most relaxed position over the black digitals.

While the child is learning to play these melodic phrases, the study of the staff notation and *writing* exercises should be continued, but the *reading* of notes postponed until Section XX.

In Exercises 1, 2, and 4, where the metronome is used, it may be set at 72 (bell at 4), and gradually increased until 100 is reached. For No. 3, change the bell to 3, and have two bells in each measure.]

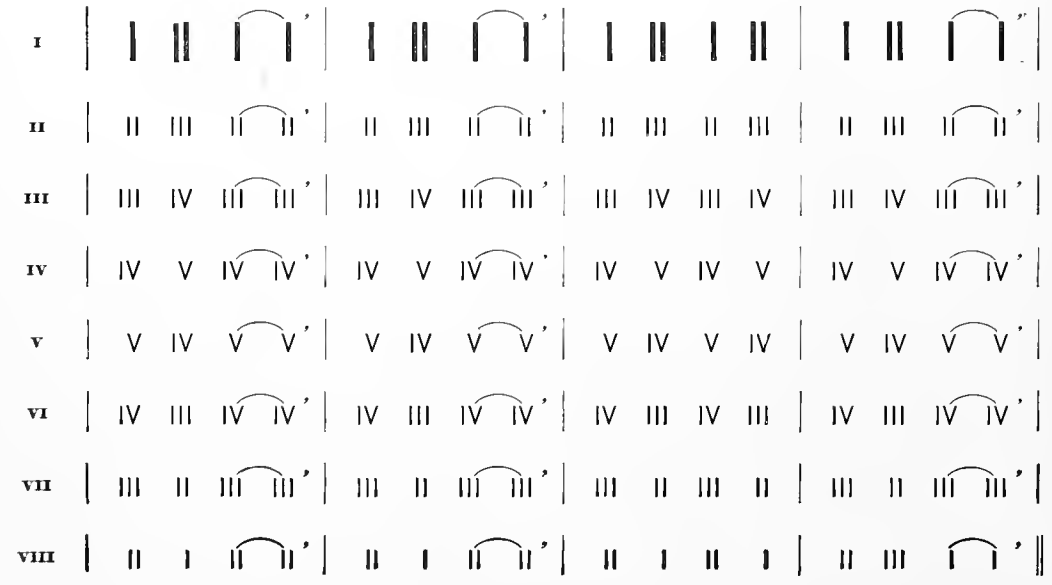
(*The Staff Notation of these Exercises is given on Page 67.*)

Place your left hand with the fingers upon **c, d, e, f, g** (and the right hand over the same notes an octave higher).

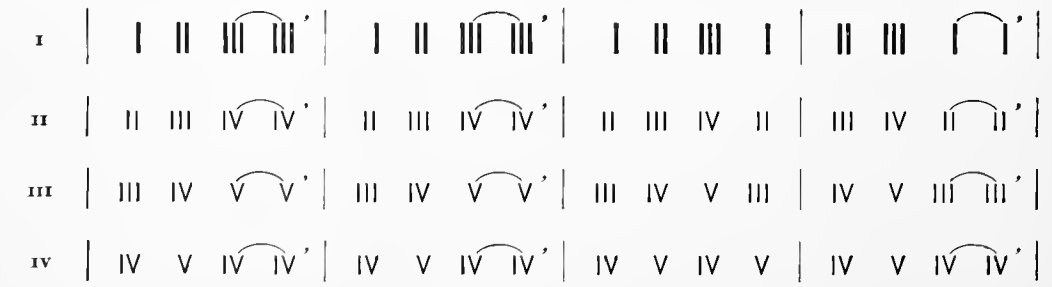
All the tones that belong to the figures are the same in length.

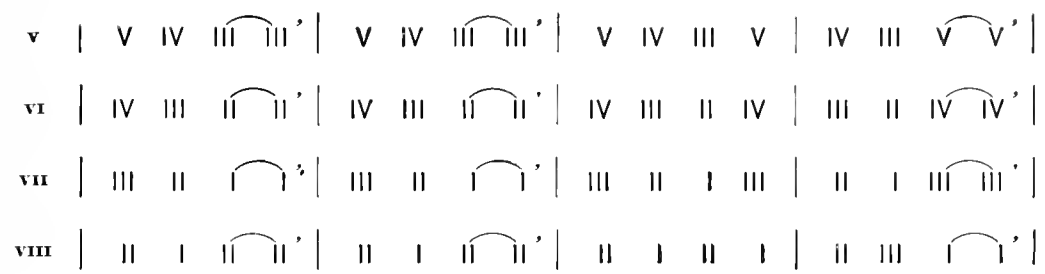
The figures are to follow each other as evenly as the ticking of the clock. Whenever there is a curved line ($\widehat{\text{III III}}$) over two figures, it means that the first figure is held down as long a time as both figures together. Such figures are "tied" together. Sometimes all four figures between the upright lines are tied, so that there is only *one* continuous sound, equal in length to the four little ones. Make the first sound after the upright lines a good deal louder than the others.

No. 1.

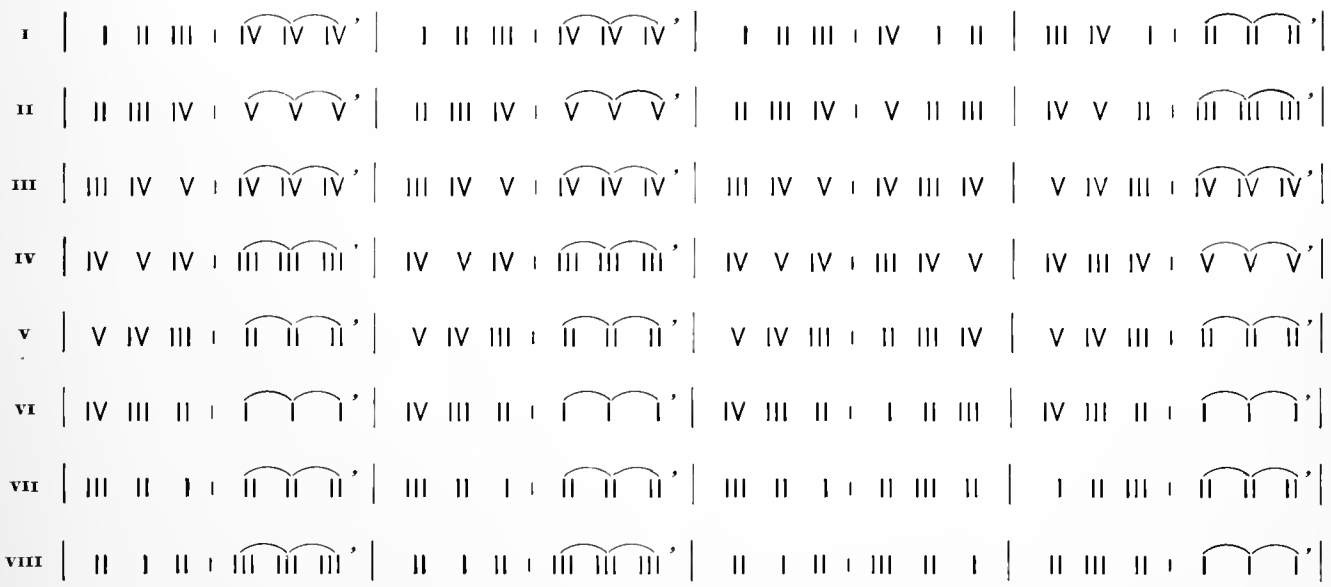


No. 2.

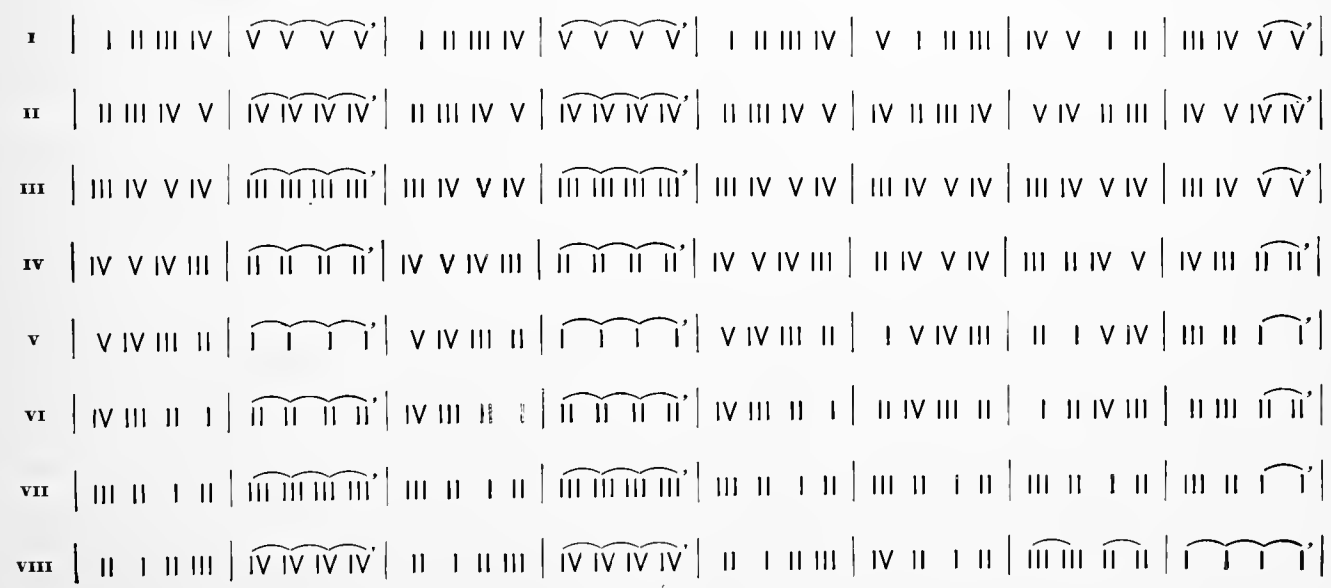




No. 3. — Six counts; the short line comes between the third and fourth counts.



No. 4. — Four counts.



FOUR-HAND PIECES. — DUETS.

The left hand over $\bar{\bar{c}}$, $\bar{\bar{d}}$, $\bar{\bar{e}}$, $\bar{\bar{f}}$, $\bar{\bar{g}}$; the right an octave higher. (For staff notation see page 72.)

No. 1. (I II III IV V) ODE TO JOY. BEETHOVEN.

III III IV V | V IV III II | I I II III | III II II II

Moderato.

TEACHER.

III III IV V | V IV III II | I I II III | II I I I

Place the left hand over $\bar{g}$, $\bar{a}$, $\bar{b}$, $\bar{\bar{c}}$, $\bar{\bar{d}}$; the right an octave higher.

(V VI VII I II) ENCOURAGEMENT.

II II II

V VII | VI | VII VI VII | V V V V

Do your best, your | ver - y best, and | do it ev - ery | day; - - -

Allegro.

II II

V VII | VI | VII V VI VII |

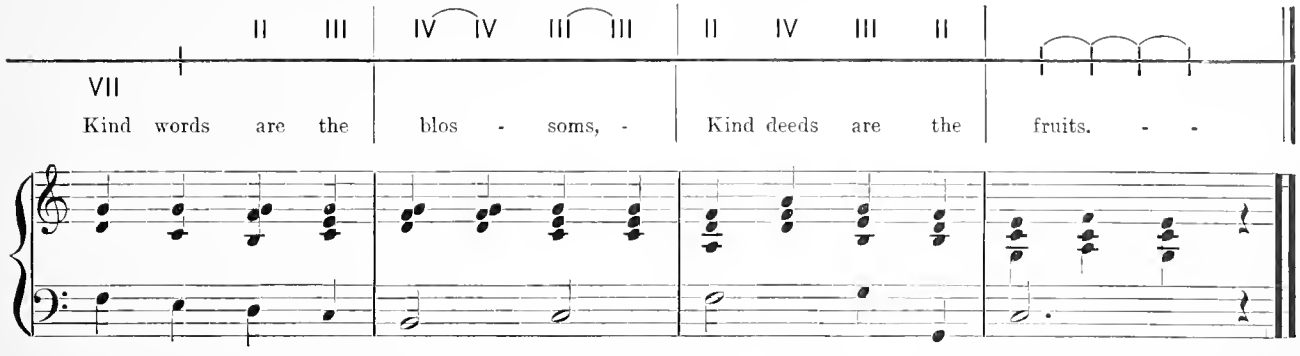
Lit - tle boys and | lit - tle girls, that | is the wis - est | way. - -

Place the left hand over $\bar{b}$, $\bar{\bar{c}}$, $\bar{\bar{d}}$, $\bar{\bar{e}}$, $\bar{\bar{f}}$; the right hand an octave higher.

(VII I II III IV) KIND WORDS.

III II | II II | II III | IV IV IV IV

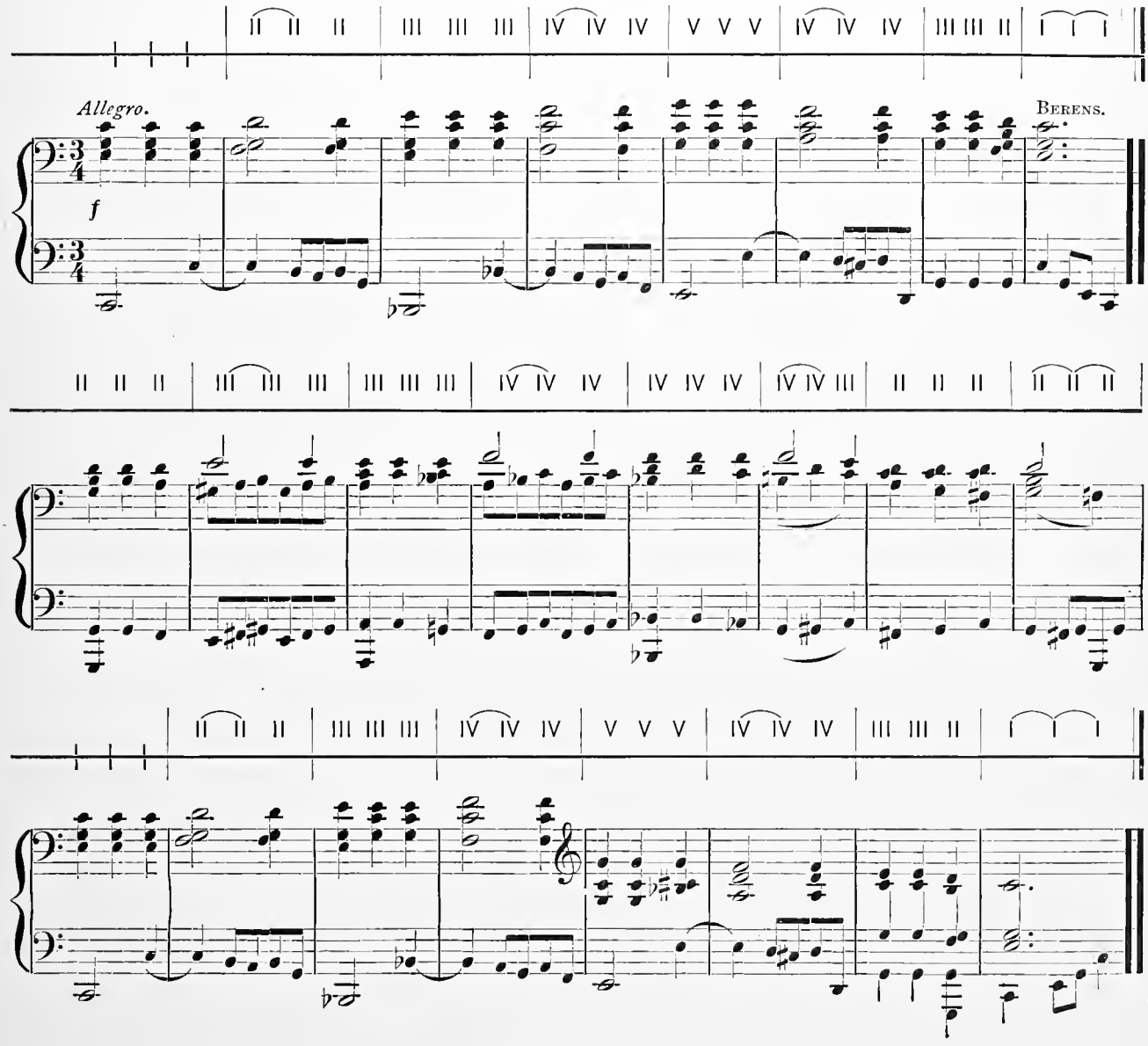
Kind hearts are the | gar - dens, - | VII Kind thoughts are the | roots, - - -



In the following piece there are three counts between the bars. Place the left hand over $\underline{\underline{c}}$, $\underline{\underline{d}}$, $\underline{\underline{e}}$, $\underline{\underline{f}}$, $\underline{\underline{g}}$; the right an octave higher.

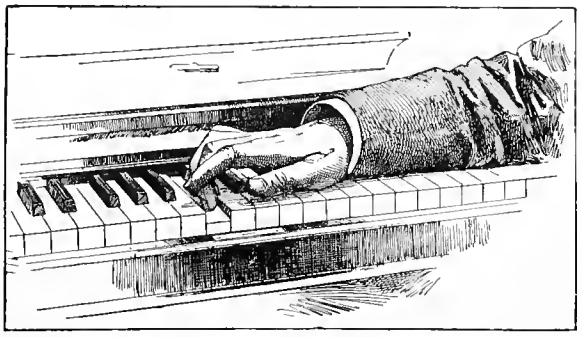
(I II III IV V)

AN OLD-FASHIONED DANCE.



XI. MARCHING.

The student should be seated with his right side next to the clavier, and the right hand and arm *over the clavier*, at right angles to the digitals, in such a position that when the curved middle finger stands upon twice-



lined **c**, the arm and wrist will hang in a free, unconstrained manner from the shoulder.

Then walk down the two octave scale to small **c**, with the third and second fingers alternately, deliberately lifting each finger, in order that it may descend upon the digital with force and firmness. In returning up the scale, care must be taken that the tones connect. Then sit with the left side next to the clavier, and march with the left hand from small **c** up two octaves and back.

Have you ever seen the kind of scales used by druggists for weighing medicine? Do you remember how one side comes up when the other side goes down? That is the way fingers must go. Two fingers must not remain on the digitals at the same time when playing single tones.

3	and	2	4	and	3	*4 3	and	2	4 2	and	5
3	"	4	4	"	2						
3	"	5	4	"	5	5 3	"	2	4 2	"	3
2	"	3	5	"	4						
2	"	4	5	"	3	5 3	"	4	3 2	"	4
2	"	5	5	"	2						

* Both 4 and 3 play together on the same digital.

Throughout the entire practice of marching, the elbow must remain where the sleeve can touch the name-board of the piano.

XII. TRIADS.

Do you know any one who has a bicycle? or a tricycle? What is the difference between a bicycle and a tricycle? Have you ever seen a triangle, or a tripod? *T-r-i* means *three*.

The first thing you are to learn about in music is the TRIAD.

If you place your right hand so that the fingers cover five successive digitals, and then press down the thumb, the middle finger, and little finger, you will have a TRIAD. A Triad is named after its chief tone.

Every letter may be the foundation of a triad; for instance: —

(i) C E G

(iii) E G B

(v) G B D

(vii) B D F

(ii) D F A

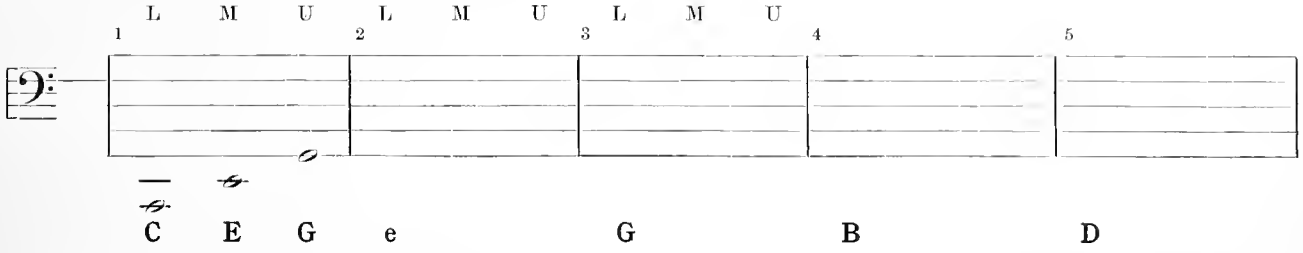
(iv) F A C

(vi) A C E

Name the letters, and play the notes of the triad of **c : ē : G : d : c̄ : f̄ : A : c̿ : E : g : B : d̄ : f.** Name the position on the staff of the triad of **c : ḡ : F :** etc.

As there is a triad of **C** in each octave, we must learn how to write the different triads according to pitch.

Play the triad of great **C.** On the staff it looks like this —



The first letter of the triad is the lowest, so we shall mark it L; the highest letter we shall call *Upper*, and mark it U; and the middle letter will be marked M. Write the triads of the letters indicated.

To remember: Triads are written on three successive lines, or in three successive spaces.

Write the triads in the MS. Music Book, Part I.

XIII. SEE-SAW.

Hook your fingers, and place the third and second of the left hand over **c** and **d.** You must have played see-saw many times, and this exercise is a finger see-saw, and you must try to lift your hooked fingers away from the digitals just as evenly and slowly as the ends of the see-saw go up and down. Repeat the letters four times with the left hand, and then take up **e d** with the right hand in the same way, and so on.

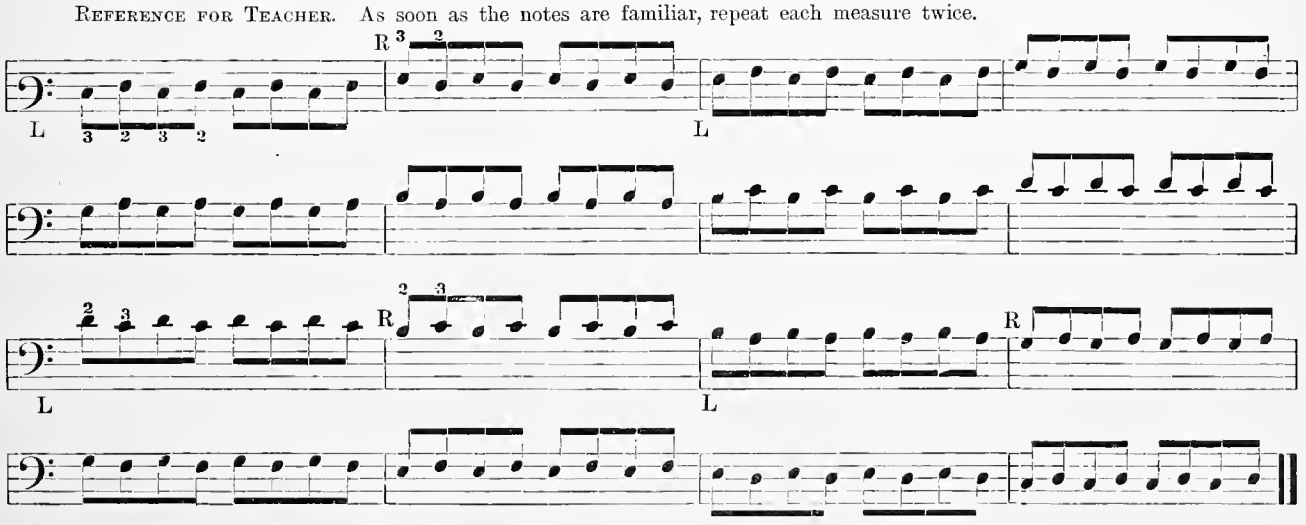
Left Hand.	Right Hand.
c d | c d | c d | c d	e d | e d | e d | e d
e f |	g f |
g a |	b a |
b $\bar{c}$ |	$\bar{d}$ $\bar{c}$ |

Now the fingers follow each other in the opposite order, 2, 3 —

Left Hand.	Right Hand.
$\bar{d}$ $\bar{c}$ | $\bar{d}$ $\bar{c}$ | $\bar{d}$ $\bar{c}$ | $\bar{d}$ $\bar{c}$	b $\bar{c}$ | b $\bar{c}$ | b $\bar{c}$ | b $\bar{c}$
b a |	g a |
g f |	e f |
e d |	c d |

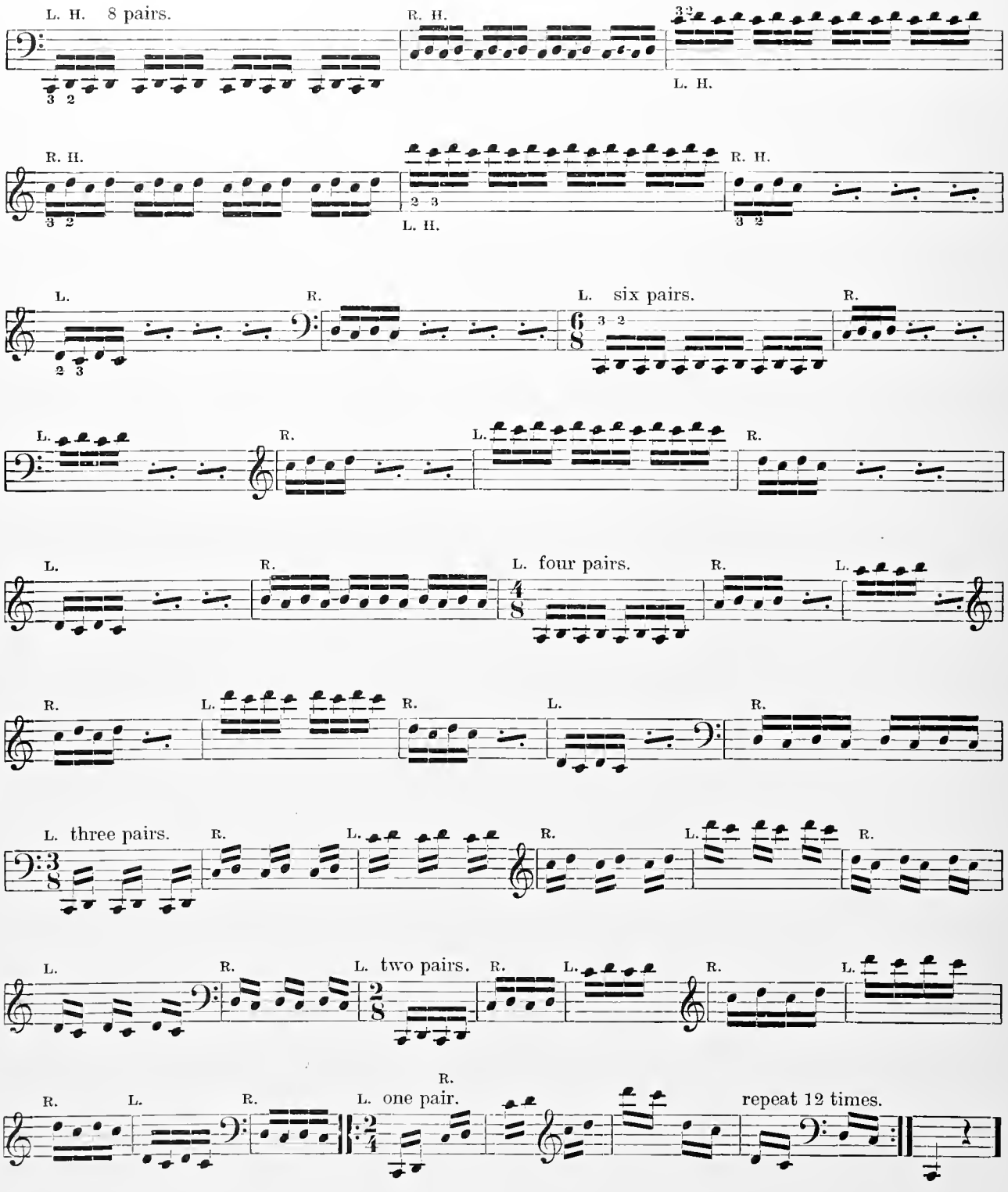
Go over the same notes with the 54: 21: 43: 31: 42: 53: 41: 52.

Reference for Teacher. As soon as the notes are familiar, repeat each measure twice.



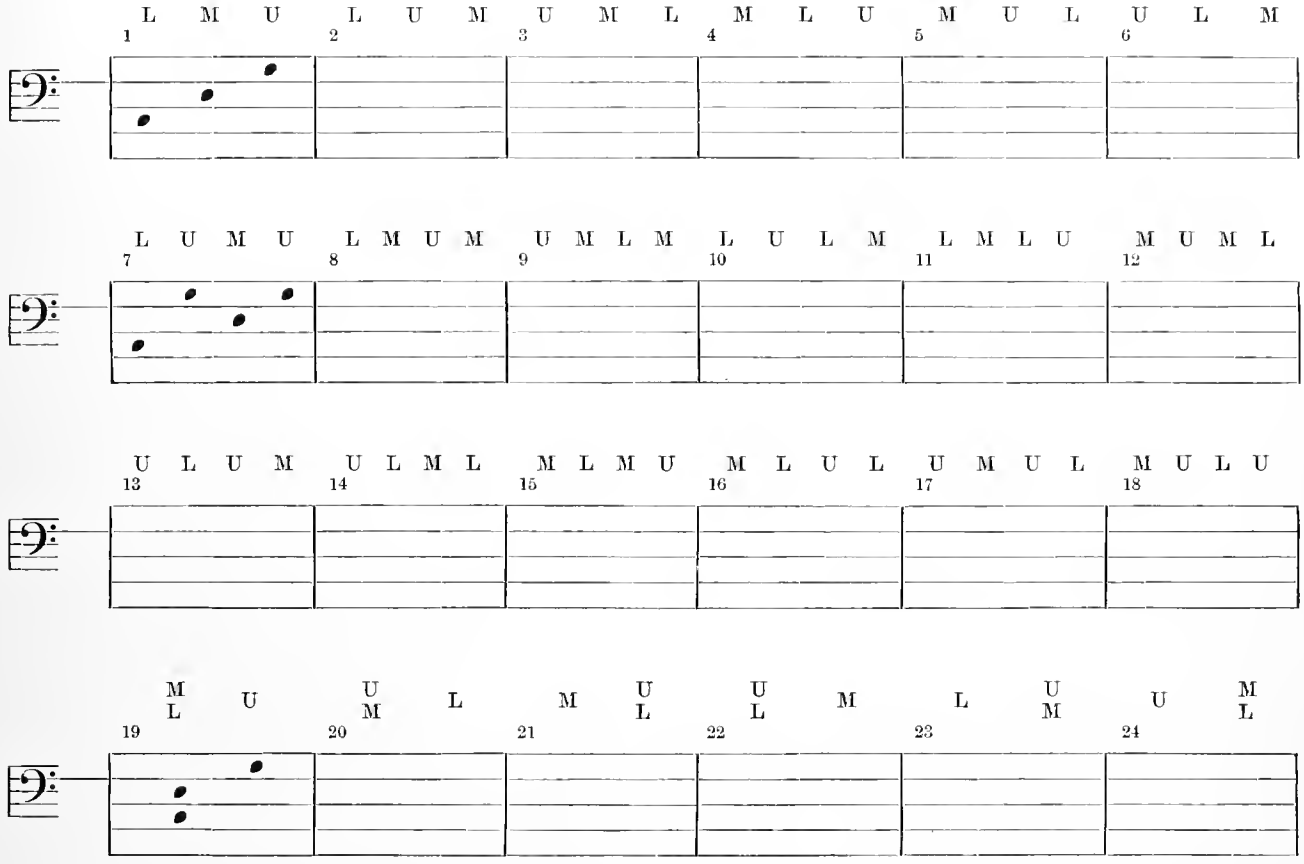
Teach the following "shakes for alternate hands" by verbal explanation.

Shakes for Alternate Hands.

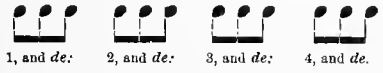


XIV. TRIAD CHANGES.

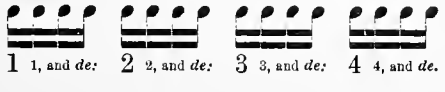
Write out the twenty-four changes of the triad of **c**, according to the letter given over the staff. It will be better to make black notes like these given in the first group. See MS. Music Book, Part I.



These Triad changes may be practised to great advantage by making four repetitions of each group and counting as if there were four triplets in a quadruple measure.



Or, as if there were four groups of sixteenths.



These forms of broken chords are called an Alberti bass, and they should be played *legatissimo; i.e.* hold each chord tone down until all the tones have been sounded.

There are eleven triad shapes that the hand can assume over the clavier; all the other positions are duplicates of these. Practise the triad changes over each triad given below: —

c E♭ g: b D f♯: B d♯ F♯: B♭ d F: b♭ D♭ f: A c♯ E: A♭ c E♭: g♯ B d♯: F♯ a♯ C♯: e♭ G♭ b♭.

XV. STAFF DIVISION.

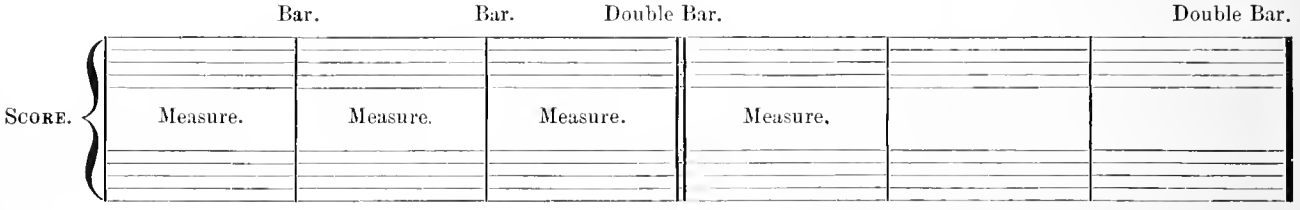
Have you ever been to market, or to a grocery, and watched the dealer sell potatoes, or peas, or fruit? What did he put the vegetables or fruit into when you asked for a bushel, or a peck, or a quart of them?

Music has measures, too. Only music measures hold notes.

Measures are formed by upright lines that are called BARS. These Bars cut the staff into equal parts. Each part may contain one or more notes which sound a given length of time. When bars are drawn through two or more staves, they form a SCORE.

Two bars, drawn close together, are called a DOUBLE BAR. A double bar shows where the whole, or a chief part of a piece ends.

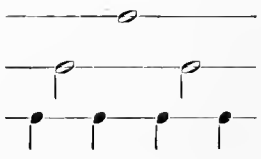
To remember: MEASURE, BAR, DOUBLE BAR, SCORE.



XVI. SIGNS OF DURATION.

Have you ever felt your pulse? The little throb in your wrist is caused by the beating of your heart, which pumps the blood all over your body. In your wrist there is a place where you can easily feel the beats of the blood, which follow each other like the ticking of a watch. In music the measure notes are called BEATS, because they come one after the other like the throbs of a pulse. If there are two beats in a measure, we count *one* to the first, and *two* to the second. If there are three beats, we count *three;* if there are four, we count *four*.

How many letters are there in music? There are just as many kinds of notes as there are letters. To-day we shall learn about three kinds. The largest kind of note is the WHOLE NOTE. The HALF NOTE is white like the whole note, but it has a line drawn on one side, called the stem. The QUARTER NOTE is a black note, with a stem. It takes two half notes to make the value of one whole note. It takes four quarter notes to make the value of one whole note, and two to make the value of a half note. See MS. Music Book, Part I.



XVII. METRE.

Metre is another name for *measure*. In some countries all measurements, either of distance or of amount, are called metres of some kind, instead of feet and inches, or pints and quarts, as with us.

In music, Metre is the word used to explain how sounds follow each other. Sounds differ in regard to power as well as in pitch. That is, some sounds are louder or softer than others, just as some are higher or lower than others. The bar line is drawn through the staff to show where the loudest sound is to be found, and we know how to find it, because *the bar line always stands before the strongest beat in a measure.*

How loud sounds and soft sounds are related to each other determines the Metre of music.

The loud sound is said to be Accented. The sign for Accent is >, or ∧.

To illustrate Accent, let us draw a bar line before the following two-syllable words: | U-tah. Ver- | mont.

In words of three syllables the Accent may come as follows: | Flor-i-da. O- | hi-o. Mon-te- | rey.

Utah and Vermont give the two kinds of Double Time or Metre.

Florida, Ohio, Monterey, give the accent of the three kinds of Triple Metre or Time. Double and triple time are called Simple Time. All other kinds of time are made up (compounded) of two or more *twos* or *threes*. For instance, *four* is a compound of two *twos* (II–II). Six may be two *threes* (III–III) or three *twos* (II–II–II). There are four kinds of Quadruple Metre, and because there are two *twos* in it, there must be two accents, a large one upon the first beat, and a smaller one upon the third. In words of four syllables the accents come as follows: —

| Ter-ri-to-ry. Yo- | sem-i-te. O-ri- | no-co. Fer-nan-do | Po,

or, United | States.

XVIII. TIME SIGNATURES.

Let us examine the following measures: —

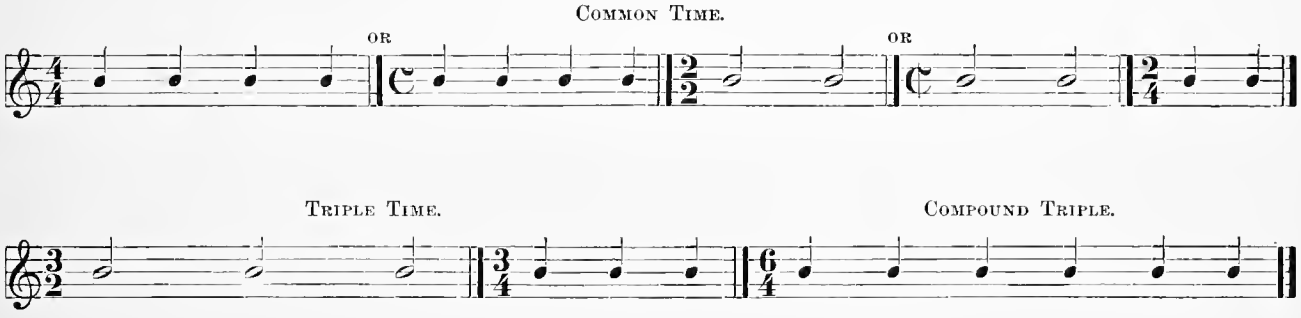
In front of the clef there are two figures, $\frac{4}{4}$. These figures are called the Time Signature, or Time Sign. The upper figure tells how many beats each measure contains, and the lower figure tells what kind of note each beat is worth. Therefore, $\frac{4}{4}$ means that there are four quarter notes (or their value) in each measure.

Is $\frac{4}{4}$ simple or compound metre?

$\frac{4}{4}$ is called Quadruple or Common Time.

A horse or a dog is called a *quadruped*, because it has four feet. A *quadrille* is so called because it takes four couples to dance it. Always when you see the syllable *quad* at the beginning of a word, it means four. Common time is also marked C.

Mark the counts and explain the time.



When the ₵ has a vertical stroke through it, the beat is worth a half note.

Suppose some one gave you a dollar, and you were to spend that dollar for a book, or some other thing you might like to have, would it make any difference whether your dollar were in one gold piece or a bill; or whether you paid the storekeeper two half-dollars, or four quarter-dollars? He would not care in the least, as long as he received enough money to *make the value of a dollar.*

In the same way, it does not matter at all whether there are four quarter notes, or two half notes, or one whole note in a quadruple measure, as long as there are notes enough to make the value of four quarter notes.

Where there is one whole note in the measure, we count *one* to the first beat when the note is sounded, and hold the finger down while we count the *second, third,* and *fourth* beats.

XIX. RHYTHM.

Metre is determined by the number of beats in a measure, and the metre of a piece does not alter from beginning to end. But the *kinds of notes* in the measure, and the order of them, change constantly. Rhythm is "the small change of metre." That means exactly the same thing as what we read in the last paragraph about the dollar. There are eight different rhythms by which we can fill a $\frac{4}{4}$ measure with whole, half, or quarter notes. Sometimes it is necessary to hold a note for three counts. There is no single sign for a three beat sound. But there are two ways to write a measure where we need that kind of rhythm,—first, by writing a half note and two quarters, and tying one of the quarters to the half note (1 2 3 4), so that it cannot be sounded again (for tied notes are always held down); and the other way is, to write a little dot on the right side of the half note.

A dot is worth half as much as the note standing before it (1 2 3 4).

The First Eight Rhythms in Quadruple Metre.

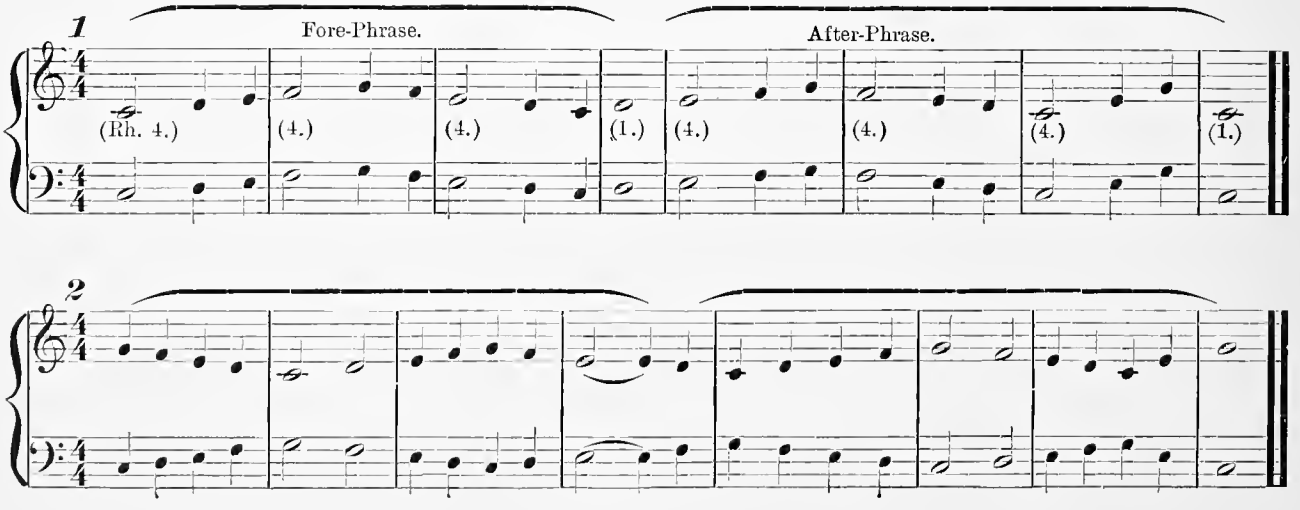
See Table of Comparative Rhythms, Miscellaneous Techniques.

XX. PERIODS AND PHRASES.

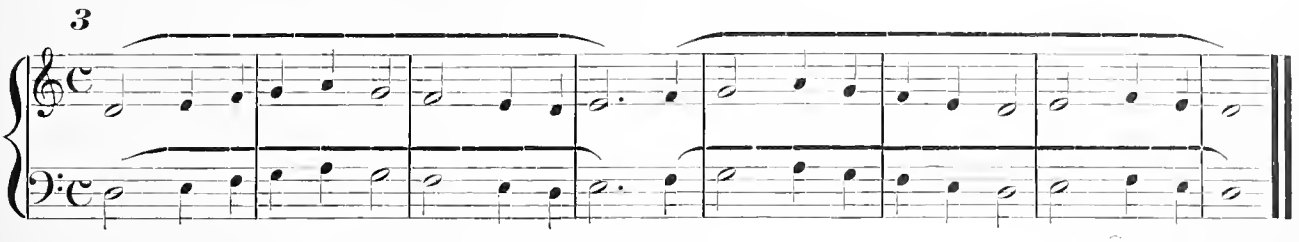
Like poetry, music has short sentences and long ones, and lines and rhymes. In your school reader you have learned that a sentence ends with a full stop or period. So does our music sentence. A music period is like a 4-line stanza in poetry; that is, it contains two parts, more or less like each other, called Phrases. In poetry the last syllables of the lines rhyme; for instance, in the Mother Goose Melody—

"Shoe the horse, and shoe the mare;
But let the little colt go bare."

The words *mare* and *bare* sound alike. But in music it is the rhythms that rhyme, and generally the last rhythms of the phrases are not alike. In No. 1 the phrases are made out of three measures of rhythm 4 and one measure of rhythm 1, and they rhyme exactly. In No. 2, mark the rhythms that rhyme, and say where the phrases differ. See MS. Music Book, Part I.



Number the rhythms, and point out those that rhyme.



XXI. CHROMATIC SCALE.

A Scale Walk over All the Black and White Digitals.

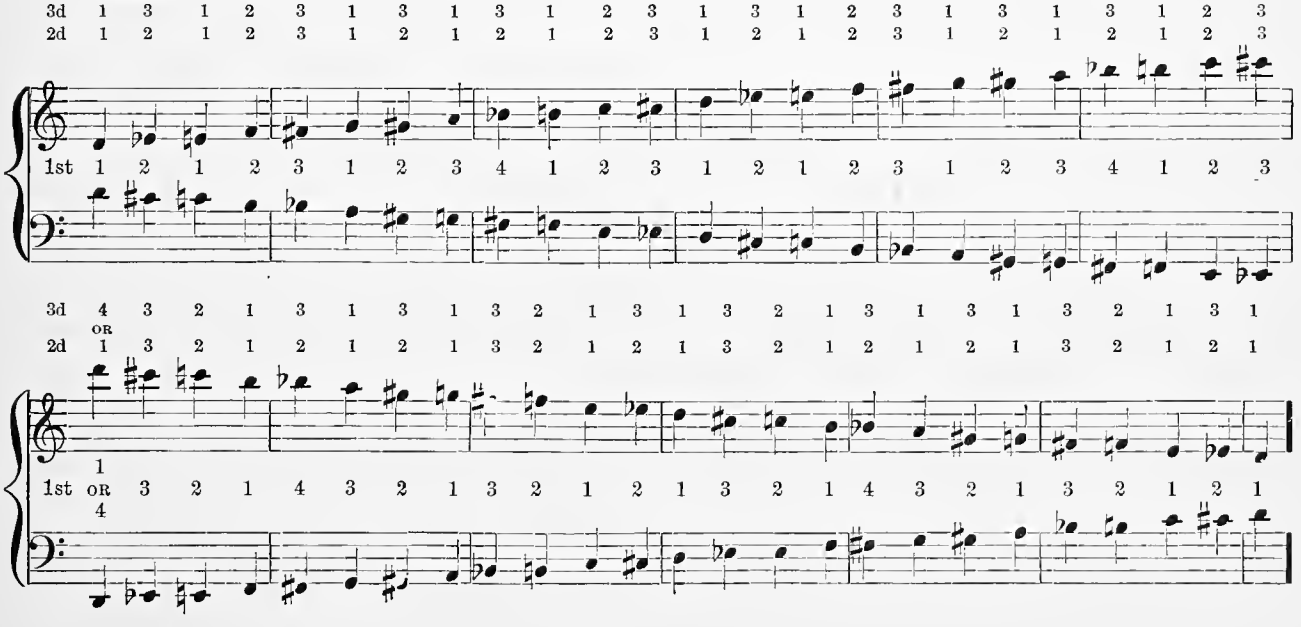
We shall have to use both white and black digitals by-and-bye, so we can begin to play on them now.

Start with *both* thumbs upon once-lined **d.** Put the second finger on the black digital, then the thumb again, and so on in the following order: —

First fingering,	1	2	1	2	3	1	2	3	4	1	2	3	1
Digitals:	D	■	E	F	■	G	■	A	■	B	C	■	D
					One Octave.								
Second fingering,	1	2	1	2	3	1	2	1	2	1	2	3	1
Third "	1	3	1	2	3	1	3	1	3	1	2	3	1

This scale is called the Chromatic Scale, and in each way of fingering it, the right thumb goes upon **e** and **b**, and the left thumb goes upon **f** and **c.**

Reference for Teachers.



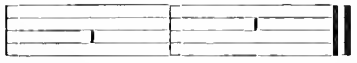
XXII. SECTIONS AND MOTIVES.

In the same way that periods divide into phrases, phrases divide in SECTIONS of two measures each. Section means "a cutting." Sections are like the parts of a sentence that the comma makes in our school reader. So a period may have two phrases and four sections.

Last of all, we have the MOTIVE, which is the smallest part of the period, and in the section there may be two motives. Motives are like words.

A bar drawn through both staves shows where the strong accent comes.

A little bar (vertical stroke) drawn between two lines



serves to show the limits of groups of tones belonging together. These little tone groups are called MOTIVES.

All the notes following a little bar lean towards the next accented note. A little bar is called a Reading Mark.

These verses are marked the same as No. 4.

Little drop | of | dew,
Like a gem | you | are;
I believe | that | you
Must have been | a | star.

When the day | is | bright,
On the grass | you | lie:
Tell me then, | at | night,
Are you in | the | sky?

FRANK DEMPSTER SHERMAN.

Do you see how easily the lines divide into two parts at the little bar? *When you are first practising a piece,* draw your hand away from the clavier at each little bar; but after you know it perfectly, play it without any break, except at the end of the curved line.

Some time, when you go by a fish market, watch the dealer lift a fish from the marble slab upon which it lies. He will probably take it up by the gills, and, although it is dead, it will cling to the marble, down to the very tip of its tail, as long as there is any chance to do so. When you draw your hand away from the clavier, let the finger cling to the digital, just as the fish clings to the marble. Always draw your hand away in this fashion at the end of a curved line (Slur).

[NOTE. — "Whoever imagines that he should feel and express a sub-division wherever he meets with a reading mark, will assuredly have much trouble. . . . The reading mark calls for neither a lift nor a halt; its primary purpose is, to perform an office similar to that of the blank spaces left between the separate words in letterpress, namely, to facilitate a rapid apprehension of the smallest members of a sentence (the words); its signifieance may really sometimes be equivalent to the division of a word into separate syllables (by hyphens) — there are cases in which such a primer style must be desirable by way of exception. But as little as one, who, being able to read fluently, would be induced through the separation of the printed words to introduce pauses between the same (between article and substantive for instance), just as little shall any one be prompted by the reading marks to separate the motives and sub-motives, to which these marks are attached as explanatory annotations." — *Guide to the Art of Phrasing,* DR. HUGO RIEMANN and DR. CARL FUCHS.]

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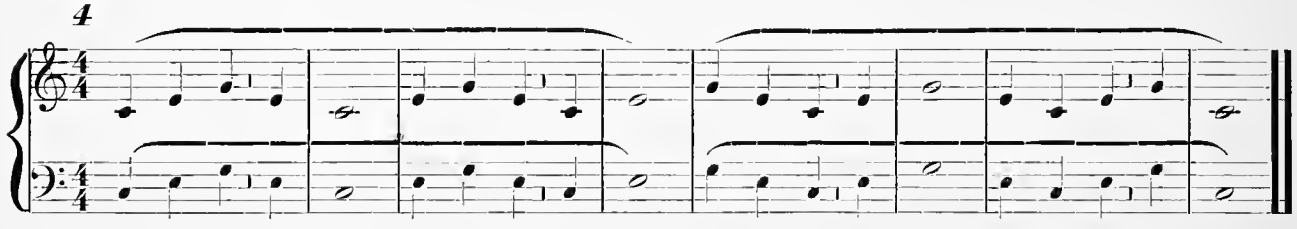
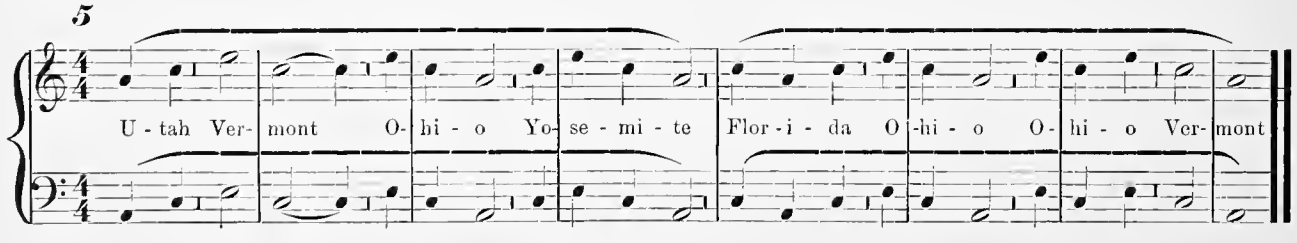


When both hands play the same letters, they are said to play in UNISON. *Uni* means one, and *son* means sound.

What triad is used in No. 5? Count the measures, and find the rhymes before beginning to play.

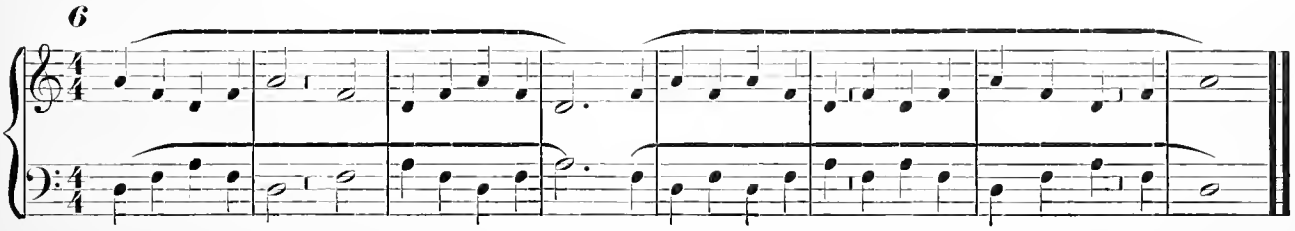
5



XXIII. COUNTERPOINT.

There was once a time when notes were called *Points*. When two melodies (tunes) were played at once, the second melody was called a COUNTERPOINT. *Counter* means opposite or against. *Counterpoint* means opposite or contrasting points.

What triad is used in No. 6? What kind of time is it written in? In Nos. 4 and 5 the letters are alike. In No. 6 the letters are different, but the fingering alike in both hands.



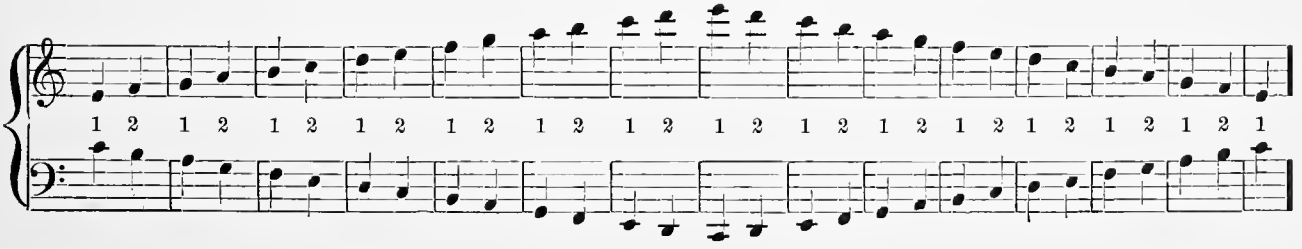
XXIV. SCALE WALKS.

ALTERNATE THUMB AND FINGER.

[NOTE. — These scales to be taken one at a time in connection with the following pieces, rather than to complete them at once.]

As your fingers learned how to stand comfortably over the thumb in the black and white scale, let us try what it would be like to walk upon the white digitals from $\bar{e}$ to $\bar{\bar{e}}$ and back again, with the right thumb and second finger alternately; but upon no account must there be any jerking of the elbow, or turning of the wrist. When the right hand is learned, try the same fingering with the left hand, journeying from $\bar{c}$ to C and back. As soon as each hand is able to keep its shape, with a steady wrist (that is, with no up and down motion), learn to play both together, starting from the centre, and going out to the extremes and back again. In order that the ear may have the rest that comes from a change of the starting tones, it will be well to practise these walking exercises, starting with $\left\{\begin{matrix}\text{R. } \bar{e} \\ \text{L. } \bar{c}\end{matrix}\right.$, next $\left\{\begin{matrix}\text{f} \\ \bar{d}\end{matrix}\right.$, then $\left\{\begin{matrix}\bar{g} \\ \bar{e}\end{matrix}\right.$: $\left\{\begin{matrix}\bar{a} \\ \bar{f}\end{matrix}\right.$: $\left\{\begin{matrix}\bar{b} \\ \bar{g}\end{matrix}\right.$: $\left\{\begin{matrix}\bar{\bar{c}} \\ \bar{a}\end{matrix}\right.$: $\left\{\begin{matrix}\bar{\bar{d}} \\ \bar{b}\end{matrix}\right.$: $\left\{\begin{matrix}\bar{\bar{e}} \\ \bar{\bar{c}}\end{matrix}\right.$, always completing the two octaves from the starting-point. After 1 and 2 have become easy, take 1 and 3, later 1 and 4, finally 1 and 5. Then 123 : 1234 : 12345 : 124 : 125 : 134 : 135 : 145 : 1231234, ending on 5; also, 45 : 35 : 34 : 345 :

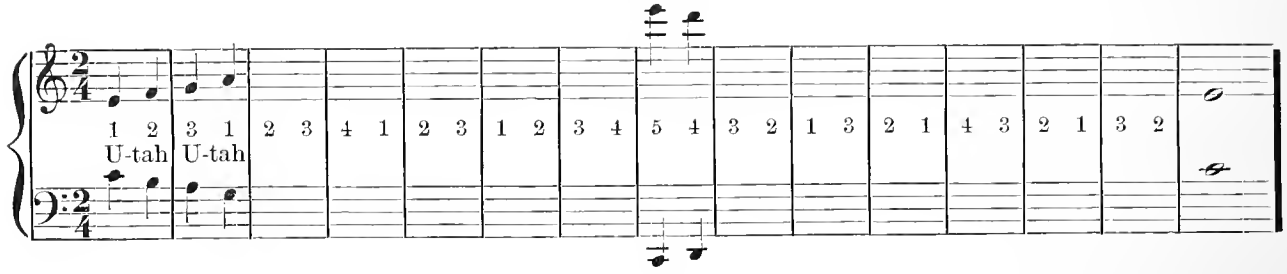
(*The silent exchange fingerings are to be used in connection with the scale given below.*)



Write out the scale-walks in $\frac{2}{4}$ time exactly as you play it. The fingering is written between the staves. The metronome is to be used, starting at ♩ = 60, increasing the speed gradually to ♩ = 152.

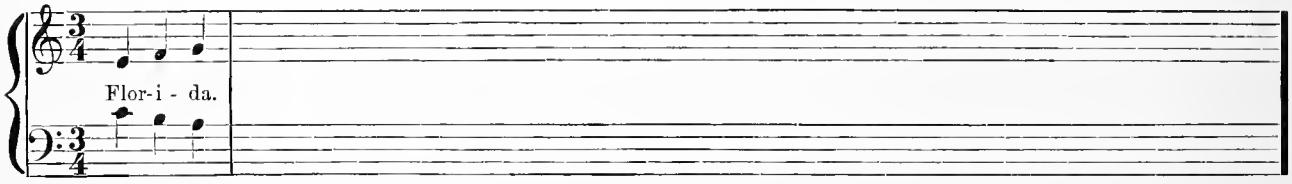
At this point begin Accelerating Scale Practice (see Catalogue).

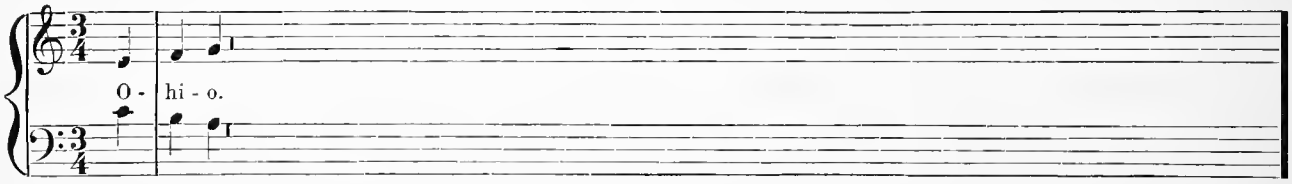
DOUBLE METRE.



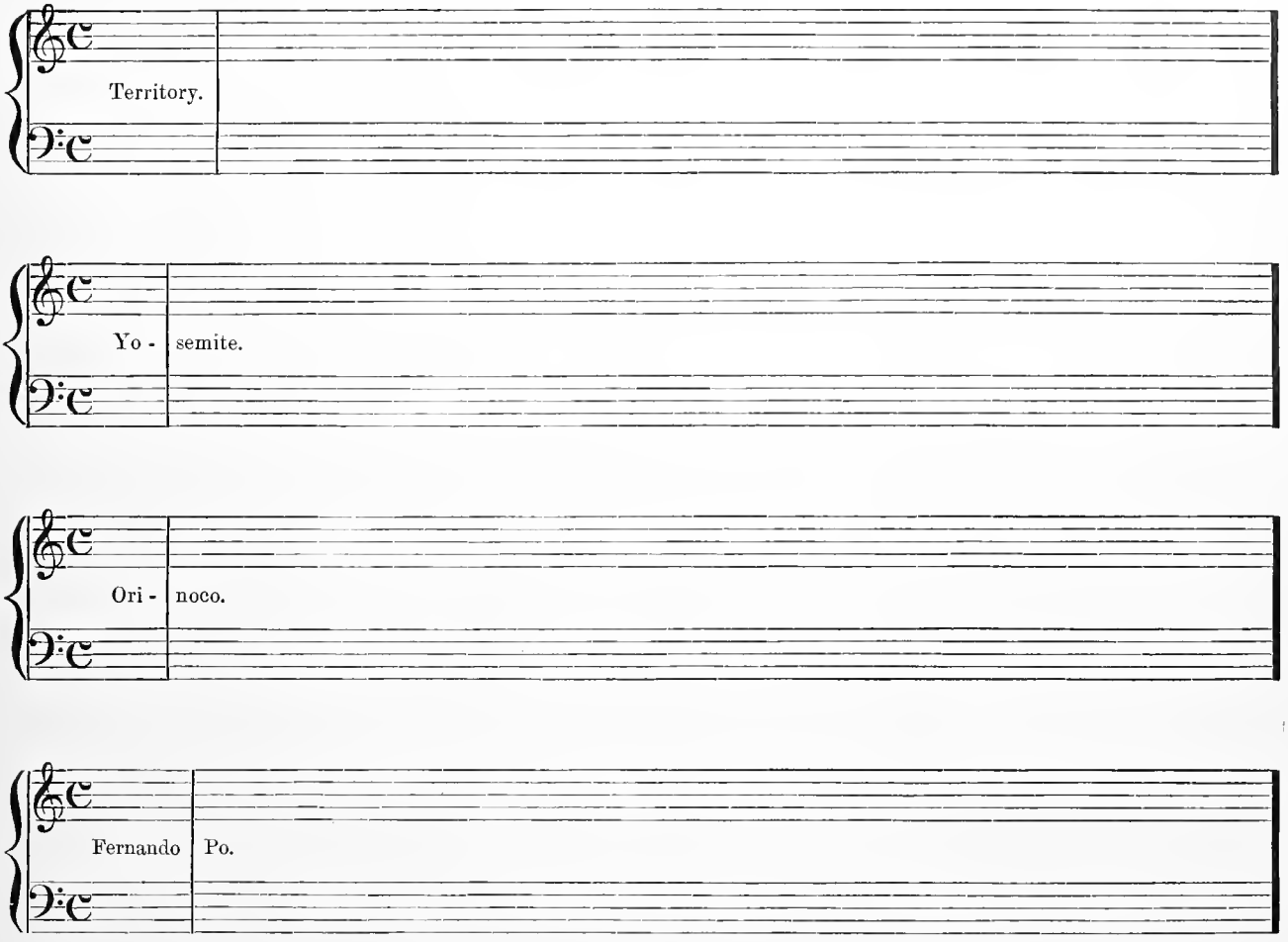
Notice that the reading mark comes at the end of the word.

TRIPLE METRE.

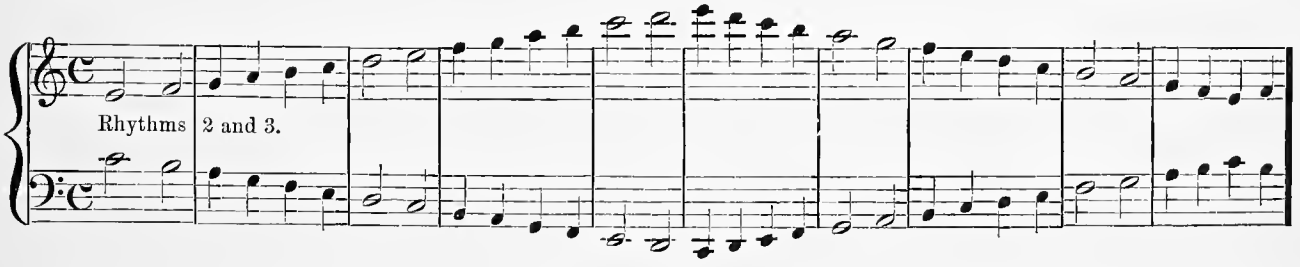




QUADRUPLE METRES.



It is suggested that these scale walks be practised during the entire grade, and as an incentive, the scale fingering should be carried systematically through the compounded rhythms. Begin with the metronome at ♩= 80, gradually sliding the weight down, notch by notch, until ♩= 120 is reached, when two quarters should be played to each metronome click at 60 = 𝅗𝅥, thus giving the child an acute sense of proportion — the speed to be increased indefinitely. (At this point the Preparatory Studies for parallel scale fingering may be introduced.)



Continue in the same way, up and down, until the *one* accent comes upon the starting note again.

Then make combinations of all eight rhythms on p. 26; 2 and 4: 2+5: 2+6: 2+7: 2+8: 3+4: 3+5: 3+6: 3+7: 3+8: 4+5: 4+6: 4+7: 4+8: 5+6: 5+7: 5+8: 6+7: 6+8: 7+8.

XXV. A LIST OF METRONOME GRADES.

(*See p. 8 of the Introduction.*)

One Tone to One Click.	Two Tones to One Click.		Three Tones to One Click.	Four Tones to One Click.
♩ = 50	♩ = 100	or 𝅗𝅥 = 50	♩ = 150 = 𝅗𝅥. = 50	♩ = 200 𝅝 = 50
52	104	52	52	52
54	108	54	54	54
56	112	56	56	56
58	116	58	58	58
60	120	60	60	60
63	126	63	63	63
66	132	66	66	66
69	138	69	69	69
72	144	72	72	72
76	152	76	76	76
80	160	80	80	80
84	168	84	84	84
88	176	88	88	88
92	184	92	92	92
96	192	96	96	96
100	200	100	100	100

[Note. — In this grade 152 quarter notes will be the maximum of speed required. That will enable the pupil to play the scale walks with the metronome at 𝅗𝅥 or 𝅗𝅥. = 50, and to pass from simple to compound rhythm with ease. But as many pupils can play accurately much faster than that, the grading is given to 100 = 𝅝, 400 = ♩.]

XXVI. TRIAD MEMBERS.

You remember that any letter may be the name tone of a triad; that each letter is contained in three triads; and that from the lowest to the highest there are five letters.

A triad consists of a first note, a third, and a fifth.

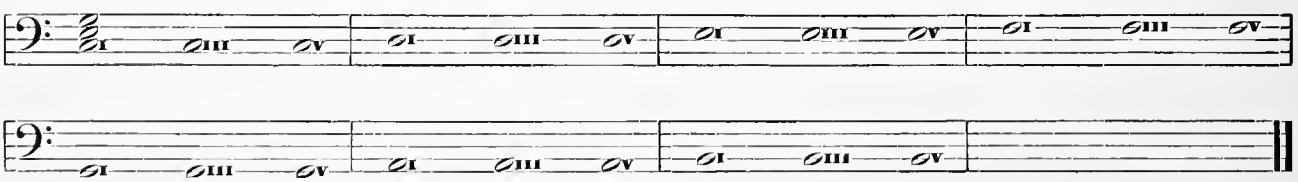
In speaking of a letter that belongs in two or three different triads, it is called the Prime, when it is **i. p.**

It is called the Tierce when it is **iii. tc.**

It is called the Quint when it is **v. q.**

								G (q)
							E (q)	E (tc)
						C (q)	C (tc)	C (p)
					A (q)	A (tc)	A (p)	
				F (q)	F (tc)	F (p)		
			D (q)	D (tc)	D (p)			
		B (q)	B (tc)	B (p)				
G (q)	G (tc)	G (p)						
E (tc)	E (p)							
C (p)								

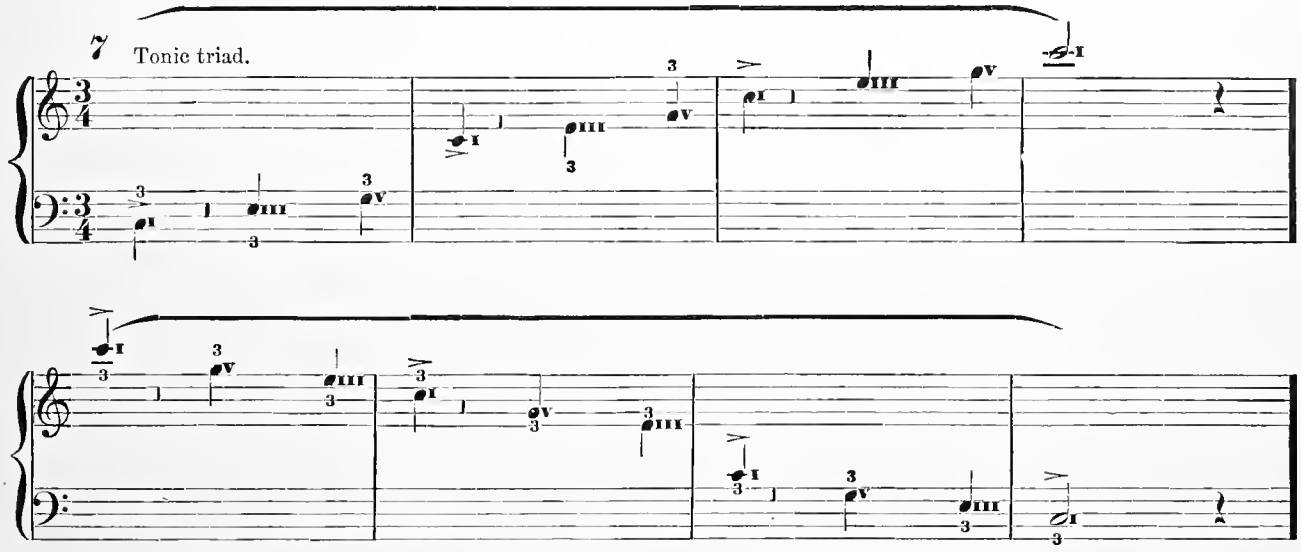
Fill out the triads, so that the note printed is prime, tierce, or quint, as the numbers show. Write the letters one over the other.



XXVII. TRIAD TONES FOR ALTERNATE HANDS.

In the following exercise, the left hand is to play the notes with the stems turned down, the right hand those with the stems turned up. Going up, the left hand passes over the right. Coming down, the right hand crosses the left. Play as softly as possible, and draw the fingers away from the digitals as if you were wiping them off. (Use, at discretion, all shades of touch.)

Repeat, using each finger.



[NOTE. — This is to be transposed into all the major and minor triads. At first, **C, d, e, F, G, a,** can be learned, and as soon as "major and minor" are explained, the other triads are to be studied. It is given more for mental, than for technical exercise, although a certain facility in clavier-measurement results from its study, which is not to be despised. It is well to insist upon the naming of the triad tones before beginning to play.]

XXVIII. THE QUINT SUCCESSION.

The shortest distance between two sounds on a piano-forte is called a HALF STEP. From any white digital to the next digital touching it is a half step. From **E** to **F,** and from **B** to **C,** are the white half steps. From any white digital to the next black one touching it is a half step.

How many half steps are there from **C** to **D**? from **C** to **E**? from **C** to **F**? from **C** to **G**? *There are always seven half steps from the prime to the quint of a triad.*

Have you ever thought how many facts and stories are connected with the number seven? There are the seven primary tones in the octave; the seven half steps in the quint; the seven color rays in the rainbow; the seven days of the week; the seven times seven years to end with a jubilee (that was why the English people celebrated the Queen's jubilee, in 1887, after she had reigned fifty years); the seven planets; the seven stars of the Pleiades; the clean beasts that went into Noah's ark by sevens; beside ever so many other wonderful sevens mentioned in the Bible.

Count the half steps in the triad of **C.** What is the quint of the triad of **G**? of **D**? of **A**? of **E**? of **B**? The quint of **B** must be some kind of **F.** When it becomes necessary to raise a letter a half step, this sign (♯), called a SHARP, is written before the note. *A sharp is always played on the digital touching the right side of the note to be raised.* The quint of **B** is **F♯.** What is the quint of **F♯**? of **C♯**? of **G♯**? of **D♯**? of **A♯**? **E♯** is played on the digital of **F.** What is the quint of **E♯**? **B♯** is played on the digital

of **C**. That shows that each of the seven letters may be raised a half step by a sharp. The seven sharps are —

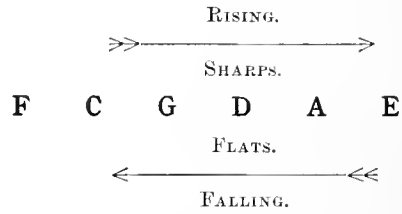
1	2	3	4	5	6	7
F♯	C♯	G♯	D♯	A♯	E♯	B♯

Let us count backwards from **C** by seven half steps. **C** is the quint of what triad? Count seven half steps below **F**, and we come to another black digital. It cannot be **A♯**, because the triad of which **F** is the quint is **B** of some kind. When a letter is to be lowered a half step, this sign (♭), called a FLAT, is written before a note. *A flat is always the digital lying on the left side of the note to be lowered.*

Of what triad is **B♭** the quint? **E♭**? **A♭**? **D♭**? **G♭**? **C♭**? This proves that every letter may be lowered a half step by a flat. The seven flats are —

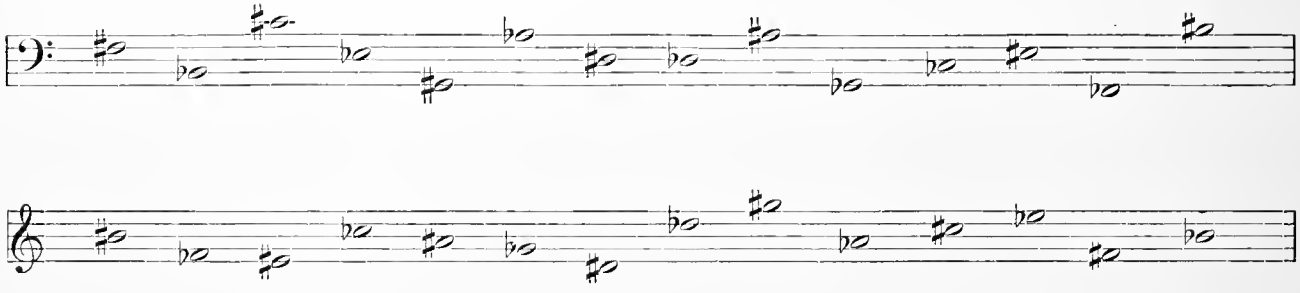
1	2	3	4	5	6	7
B♭	E♭	A♭	D♭	G♭	C♭	F♭

If you read the flats backwards, the letters are the same as the sharps. So one order of letters will answer for sharps and flats, as well as primary tones. The arrow points the way to read them for the rising quint succession, and for the falling quint succession.



Sound **c** and its quint together: **d** and its quint: sound each of the following letters, with its quint, in the same way: **e**: **f**: **g**: **a**: **b**: **c♯**: **d♯**: **f♯**: **g♯**: **a♯**: **d♭**: **e♭**: **g♭**: **a♭**: **b♭**: **e♯**: **f♭**: **c♭**. There are only two "black and white" quints — **B♭** and **F**, and **B** and **F♯**. All the rest are either two white digitals or two black ones.

Find the following notes: —



N.B. — When a letter having a sharp or flat written before it is repeated in the same measure, it is not necessary to write the sharp or flat again until the same note occurs in another measure.

Beside the primaries, and sharps, and flats, there are five double sharps and five double flats, making, in all, thirty-one letters in the Harmonic Alphabet.

A Double Sharp (𝄪) raises a note already sharped another half-step, and it is always played upon the white digital lying at the right side of the name digital. **F𝄪** is played upon **G**, **C𝄪** upon **D**, **G𝄪** upon **A**, **D𝄪** upon **E**, and **A𝄪** upon **B**.

A Double Flat (♭♭) lowers a note already flatted another half-step, and is played upon the white digital lying at the left side of the name digital. **B♭♭** is played upon **A**, **E♭♭** upon **D**, **A♭♭** upon **G**, **D♭♭** upon **C**, and **G♭♭** upon **F**.

Because all double sharps and flats are played upon the white digitals, there can only be five of each. **B** and **E** cannot be raised more than one half-step, nor can **C** and **F** be lowered more than that.

The Harmonic Alphabet.

Falling. Rising.

G♭♭, D♭♭, A♭♭, E♭♭, B♭♭, F♭, C♭, G♭, D♭, A♭, E♭, B♭, F, C, G, D, A, E, B, F♯, C♯, G♯, D♯, A♯, E♯, B♯, F𝄪, C𝄪, G𝄪, D𝄪, A𝄪

The Thirty-One Names for the Twelve Digitals.

d♭♭	d♭ / c♯	e♭♭	e♭ / d♯	f♭	g♭♭	g♭ / f♯	a♭♭	a♭ / g♯	b♭♭	b♭ / a♯	c♭
C		D		E	F		G		A		B
b♯		c𝄪		d𝄪	e♯		f𝄪		g𝄪		a𝄪

Each white digital may be called by three names.

[Note. — The child should be constantly drilled in the Harmonic Alphabet, until it becomes as much a matter of course as the primary tones.]

XXIX. SEE-SAW EXERCISES FOR BOTH WHITE AND BLACK DIGITALS.

The correct name for the see-saw is Shake. As we have learned to make a slow shake smoothly upon white digitals only, we must now learn how to keep the hands steady, and the tones even, while making a shake upon white and black notes. Begin with the left three and two over **c** **d♭**, repeating them four times; follow it by **d** and **c♯** with the right three and two.

Left hand, $\overset{3}{c}\ \overset{2}{d♭}$ $\overset{3}{d}\ \overset{2}{e♭}$ $\overset{3}{e}\ \overset{2}{f}$ $\overset{3}{f♯}\ \overset{2}{g}$

Right hand, $\overset{3}{d}\ \overset{2}{c♯}$ $\overset{3}{e}\ \overset{2}{d♯}$ $\overset{3}{g♭}\ \overset{2}{f}$ $\overset{3}{a♭}\ \overset{2}{g}$

Left hand, $\overset{3}{g♯}\ \overset{2}{a}$ $\overset{3}{a♯}\ \overset{2}{b}$

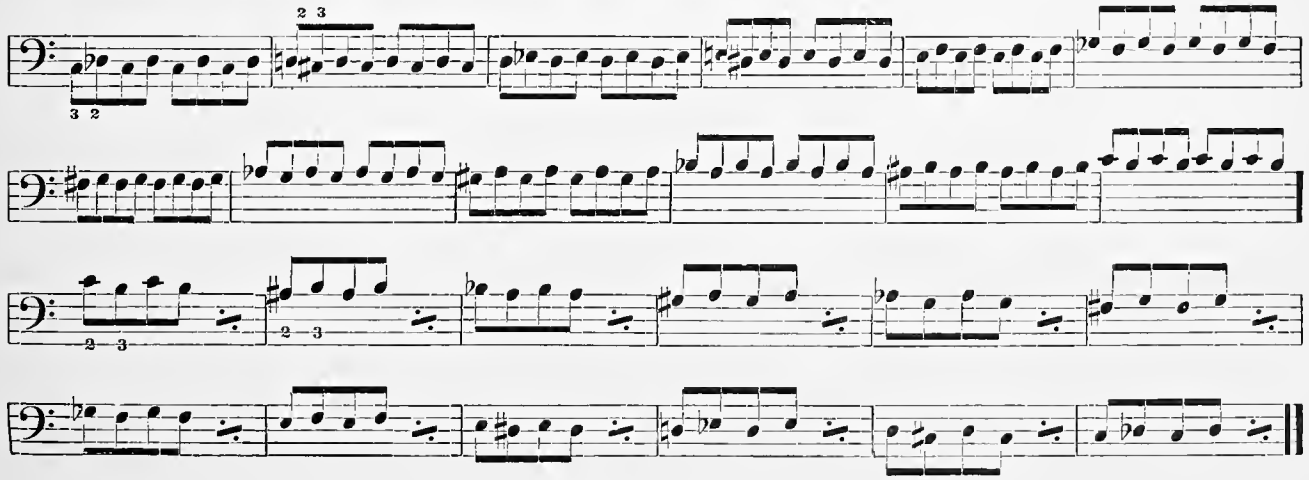
Right hand, $\overset{3}{b♭}\ \overset{2}{a}$ $\overset{3}{c}\ \overset{2}{b}$

RETURNING.

$\overset{2}{c}\ \overset{3}{b}$ $\overset{2}{b♭}\ \overset{3}{a}$ $\overset{2}{a♭}\ \overset{3}{g}$ $\overset{2}{g♭}\ \overset{3}{f}$ $\overset{2}{e}\ \overset{3}{d♯}$ $\overset{2}{d}\ \overset{3}{c♯}$

$\overset{2}{a♯}\ \overset{3}{b}$ $\overset{2}{g♯}\ \overset{3}{a}$ $\overset{2}{f♯}\ \overset{3}{g}$ $\overset{2}{e}\ \overset{3}{f}$ $\overset{2}{d}\ \overset{3}{e♭}$ $\overset{2}{c}\ \overset{3}{d♭}$

Reference for Teachers. Play through with 54: 21: 43: 53: 42.



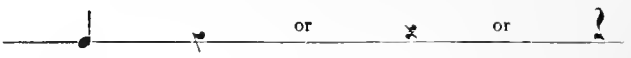
XXX. SIGNS FOR SILENCE.

A note is a sign for a sound of a certain duration, or length. There are times when the sound must stop for the whole or part of a measure.

The sign for SILENCE is called a REST.

Each kind of note has a Rest to match it.

Whole Note. Whole Rest. Half Note. Half Rest.



Quarter Note. Quarter Rests.

To remember: A whole rest hangs down from the line. The half rest stands on the line. Quarter rests turn to the right, or have two hooks, one at the top and one at the bottom.

Write the counts under the following: —

XXXI. WORDS TO INDICATE SPEED.

Although music has been in the world nobody knows how long, yet it was first brought to its present form by the Italians. Most of the words written at the beginning of the staff to tell how fast or how slow pieces should be played are Italian. There are a great many, but we shall choose from them only enough for our present needs. They should be committed to memory.

We may play *very slowly* (1), or *slowly* (2), or *not quite so slowly* (3), or *quickly* (4), or *very quickly* (5).

Lento (1), Andante (2), Andantino (3), Allegro (4), Presto (5).

Just as andan*tino* means "not quite so slowly," so *allegretto* means "not quite so quick" as allegro. Then there is one other word, *moderato*, which means "moderately."

Lento. Andante. Andantino. Moderato. Allegro. Presto. Allegro. Allegretto. Moderato. Andante. Lento.

Each quicker than the one before. Each slower than the one before.

XXXII. CANONS.

Look at No. 8 carefully and notice the dotted lines. No. 8 is called a CANON.

A Canon is an unchangeable law.

You remember the Bible story, where Daniel was cast into the lions' den, because he chose to obey the will of God, rather than "the law of the Medes and Persians, which altereth not." That unchanging law was a canon.

The unchanging laws of the church are called Canons.

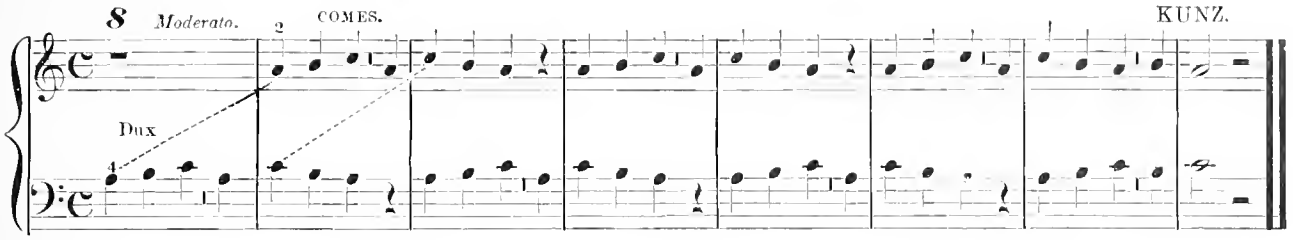
In Music, a Canon may have two or more "voices." All the little pieces you have learned so far have been *two-voiced*. Each hand has played one voice.

A Canon begins with one voice, called in Latin, *Dux* (Duke), that is, Leader, which gives out the *subject*, or melody. The second voice, called *Comes*, that is, companion, follows the leader, with an exact copy of the melody of the subject.

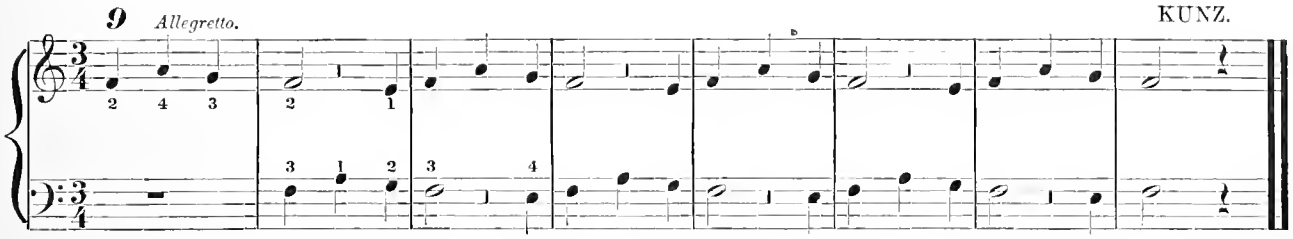
When you read the Story of Roland, you will see how a Squire followed his Knight in very much the same way that Comes follows Dux. No. 8 is said to be a *Finite Canon*, because it has an ending. Finite is another word for finished.

Point out Dux and Comes (pronounced Kō'mēz).

[NOTE. — It is suggested, for future use, that all Canons should be learned as follows: Play the subject alone with the left hand 12 times; alone with the right, 7 times; both hands together, 12 times (that is, the subject, with both hands playing the same notes at the same time); after that, play it as written.]



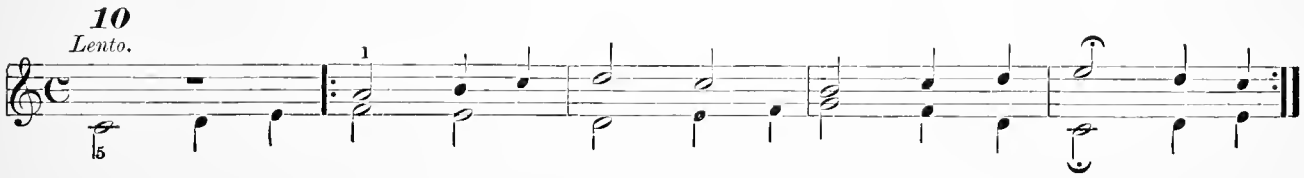
A (𝄻) rest is used for a whole measure, no matter what the number of beats.



An Infinite Canon is one without end. If you chose to play No. 10 all your life long, you might do so. But, as you will not wish to repeat it many times, this sign (𝄐), called a Pause or Hold,* is placed over the notes where an ending may be made.

* Dr. Mason advocates the use of the word *hold* for the (𝄐) over a note, and the word *pause* for the same sign over a rest (𝄐).

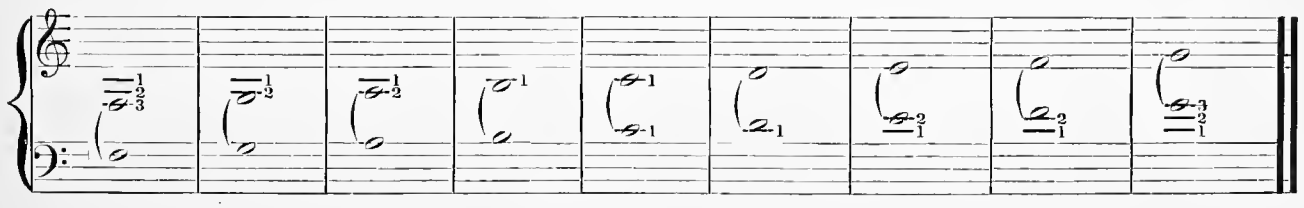
An Infinite Canon.



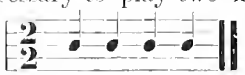
XXXIII. LEGER, OR LIGHT, LINES.

You remember that middle **C** has a little line all to itself, between the staves. You also remember that once-lined **D** is written above the leger line. There are times when the left hand must use the notes that belong to the Treble Staff, and when the right hand must play Bass notes. In order to prevent confusion, other leger lines are added between the staves. Middle **C** is always the first line below the Treble Staff, and the first line above the Bass Staff.

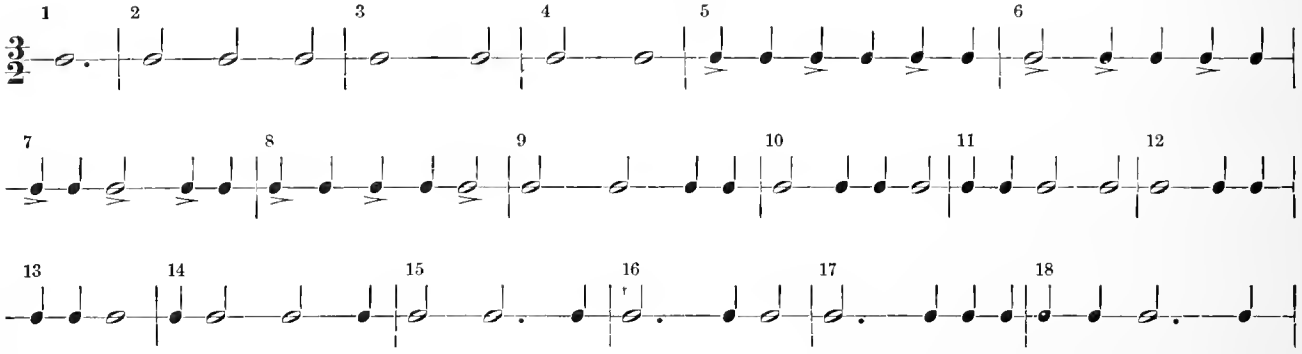
The notes bracketed on both these staves represent the same sounds.



XXXIV. DOUBLETS.

Sometimes it is necessary to play two notes to one beat. In that case, a  would have only two beats, but four notes. If we wished to count them very slowly and surely, the best way would be to say *one* to the first note, *and* to the second, *two* to the third note, and *and* to the fourth.

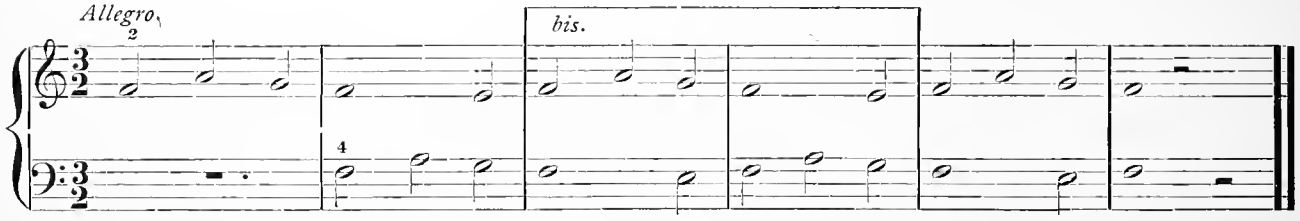
TRIPLE RHYTHMS.



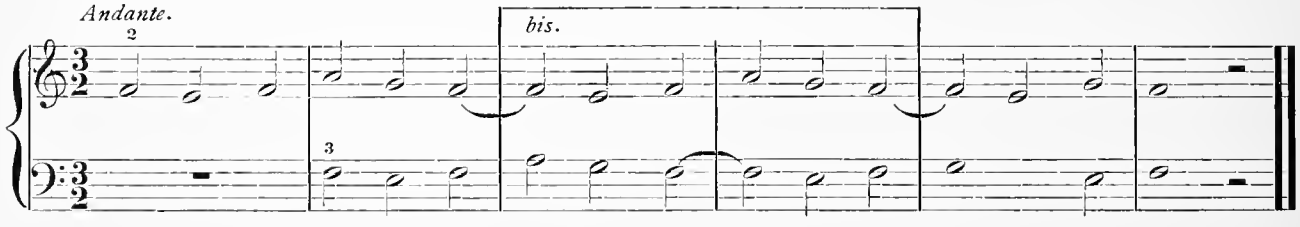
[NOTE. — The Scale Walks to be eventually learned also in these rhythms, beginning ♩ = 50. Speed to be increased indefinitely.]

bis means *twice;* the two measures should be played twice.

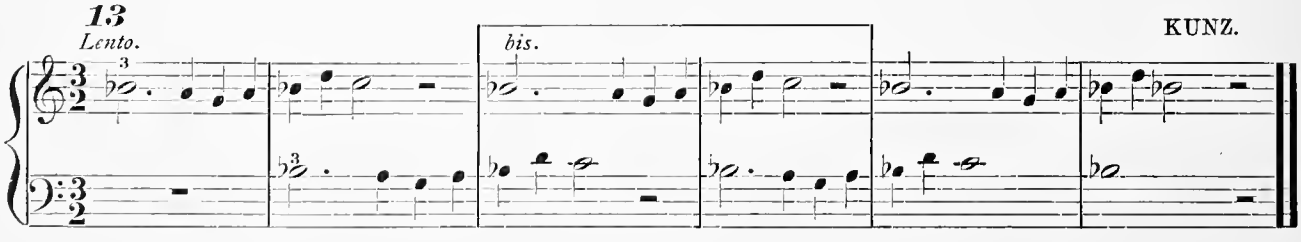
11
Allegro.



12
Andante.



13
Lento.



KUNZ.

XXXV. REPEATS.

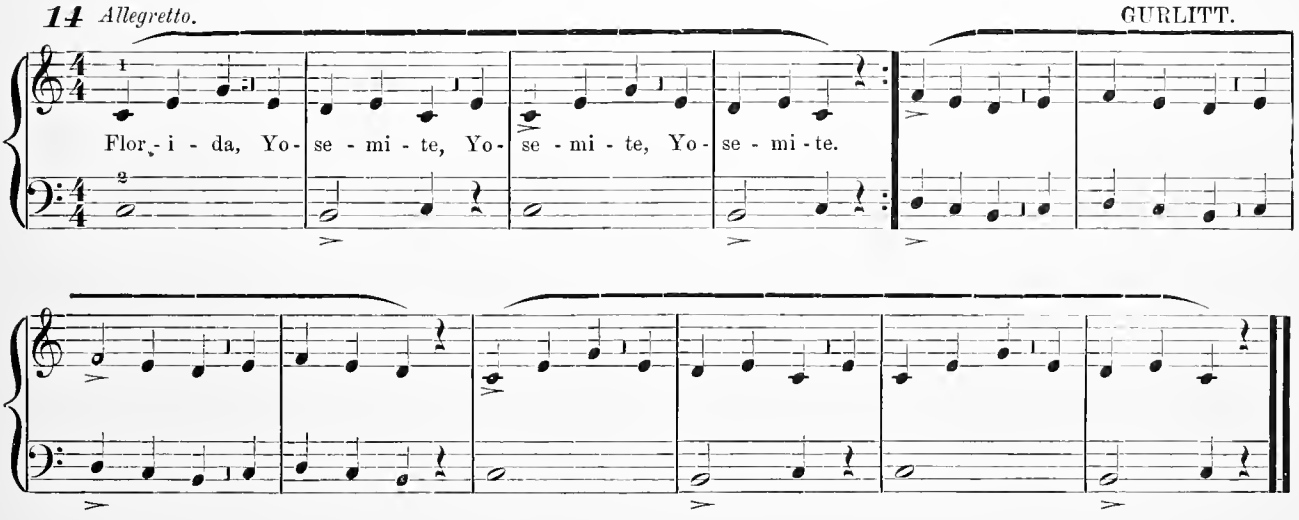
In the chapter on Rhythms we learned how rhythms rhyme. We shall find that not only rhythms, but sections, and phrases, and even periods, rhyme.

When a double bar occurs, having dots on its left side, it is called a REPEAT, which means that one must go back to the beginning of the piece, or to the last double bar having dots on its right side, and play that part over again.

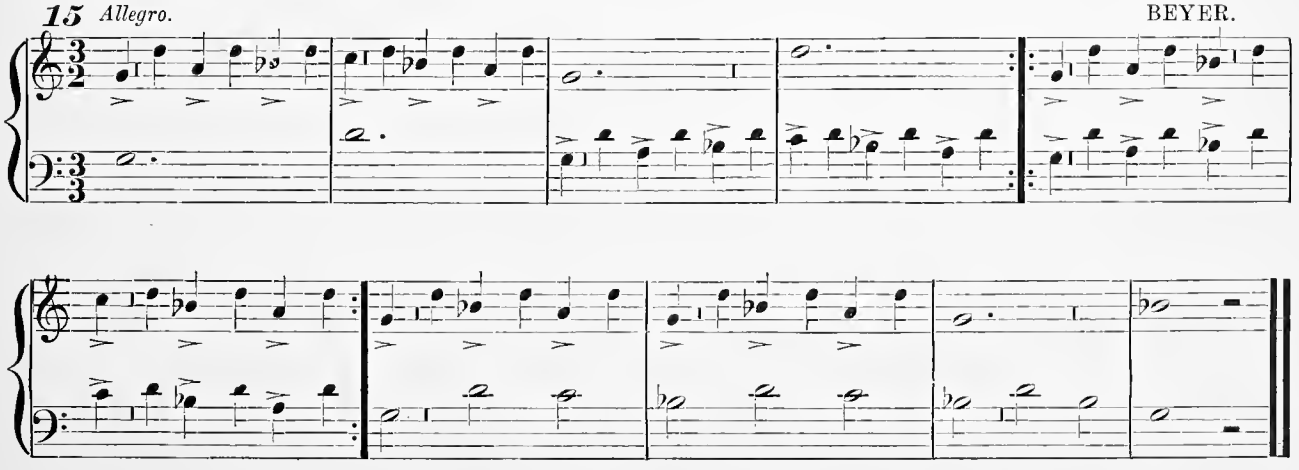
When two periods are joined, they form a composition of 16 measures, called, by some authorities, *Small, two-part primary form.*

In this little piece the first phrase is repeated; so, of course, playing it twice makes two phrases, and of course they rhyme! After the double bar comes a new phrase, and then the first phrase over again, making the first, second, and fourth phrases rhyme! There are only two kinds of motives in the whole piece: "Florida" and "Yosemite."

The Phrase and its repetition form the first period.



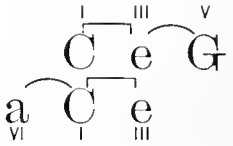
Find the rhythms, sections, and phrases that rhyme.



XXXVI. MAJOR AND MINOR.

How many half steps are there between **C** and **e**? How many between **e** and **G**? From **C** to **e** is a third, and from **e** to **G** is a third, yet one has four half steps, and the other three. That proves that there must be two kinds of thirds used in triads. The wide or "large" third is called MAJOR, and the narrow or "small" third is called MINOR. A Major third covers five digitals. By placing the left fifth finger upon any note, and allowing each finger to rest upon the digitals in half step order, the five and thumb will cover a prime and tierce of a Major third. A Major triad has a Major third between the prime and tierce. A minor triad has a minor third between the prime and tierce.

Triads go together in pairs, and these pairs share the same major third. If we mark the Major third with a straight line having square ends, and the minor third with a curved line, it will be easy to recognize how Major and minor triads are related to each other.



Such pairs of triads are called RELATIVES.

Supply the notes, above or below these Major thirds, to form both minor and Major triads.

The word Major is written with a capital M; minor, with a small m. In order to make a sign for triads, the Major third is marked with a large accent (∧), (one half of a capital M,) and the minor third with a small accent (ʌ). Therefore the sign for a Major triad is ∧ʌ, and for a minor triad, ʌ∧.

A Major triad may be changed into a minor one by lowering the tierce a half-step.

Play the triad of **C** Major, change it into **c** minor; **G** Major, **g** minor; **F** Major, **f** minor; **D** Major, **d** minor; **A**, **a**; **E**, **e**; **B**, **b**.

A minor triad may be changed into a Major one by raising the tierce a half step.

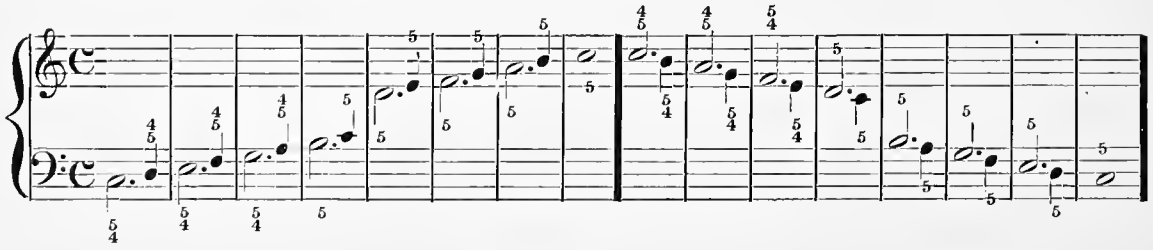
Play the triad of **d** minor, change it into **D** Major; **a** minor, **A** Major; **e** minor, **E** Major; **g** minor, **G** Major; **b** minor, **B** Major.

Go back to the beginning of the book, and mark against each piece the three letters of the triad. If the triad is Major, write the prime and quint in capital letters, and the tierce in a small one. If the triad is minor, write the prime and quint with small letters, and the tierce with a capital. There are 54 Major and minor triads.

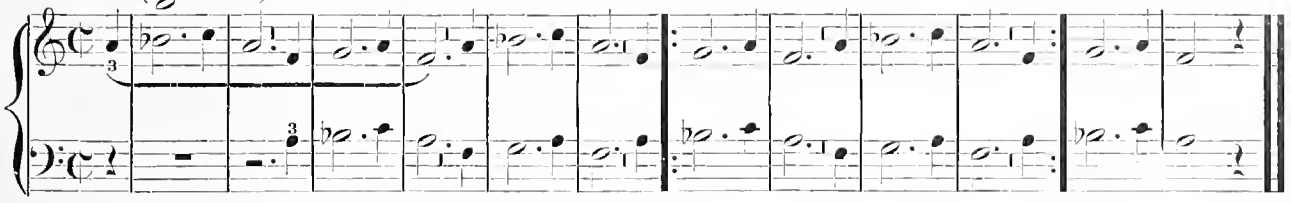
Fill in the tierce of all the quints, according to the triad sign. See MS. Music Book, Part I.

AN EXERCISE TO STRENGTHEN THE OUTER FINGERS.

To get the most speedy results from this exercise, the fifth fingers must be made straight and the wrists held high enough to allow a straight line to be formed down the hand-back and the back of the finger. Use the finger as if it were a bayonet. Play also with the fourth finger.



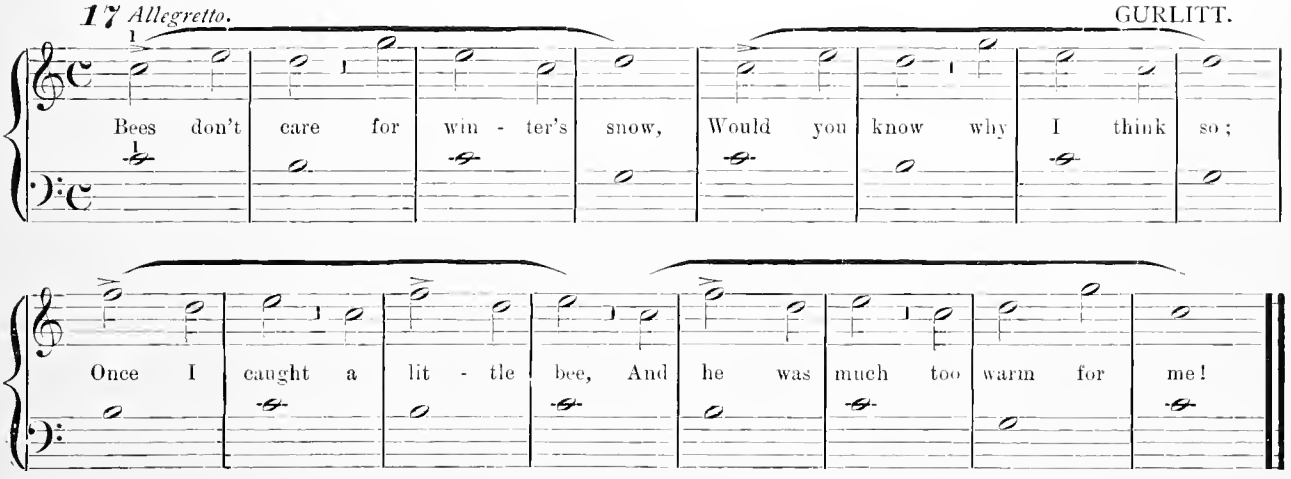
16 (♩ = 100.) *Presto.* KUNZ.



Find which phrases rhyme.

THE BEES.

17 *Allegretto.* GURLITT.



Words by FRANK DEMPSTER SHERMAN.

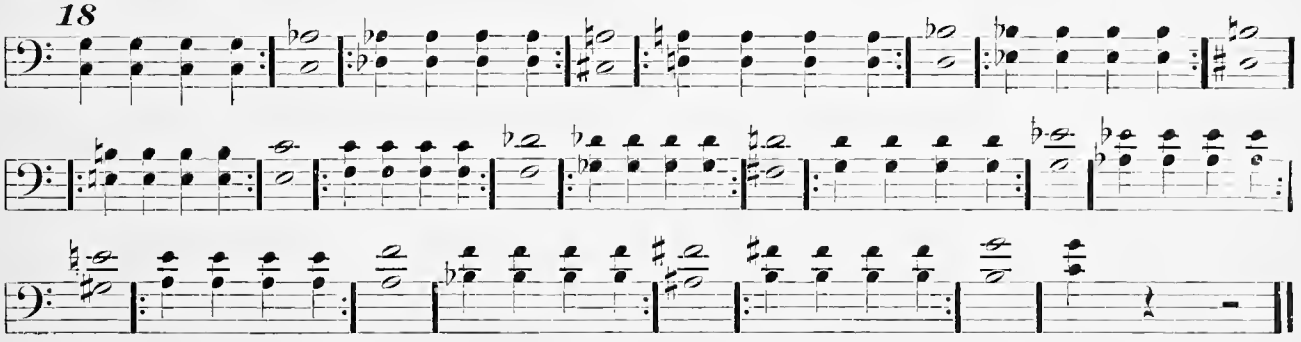
XXXVII. THE TWELVE CLAVIER POSITIONS OF QUINTS.

In training the wrists to play quints with a full, round tone, the digitals must be attacked with the fifth finger straight, and the thumb upon its point. The second, third, and fourth fingers must be curled in under the palms, leaving the thumb and little finger to stand in a vertical position.

The attack is to be made with the wrist high, and the motion must hinge at the elbow. The stroke which produces the tone must be made directly over the digitals. The finger tips must cling to the ivories just as the iron bar clings to a magnet, and while standing still the muscles must not contract.

The strictest rule of all music-theory is that two quints must never follow each other upon adjacent staff degrees. To avoid parallel fifths the whole-note sixth is provided as a link between the quints. Upon the whole note the hand and arm must be completely relaxed, without allowing the palm to drop from its arched position.

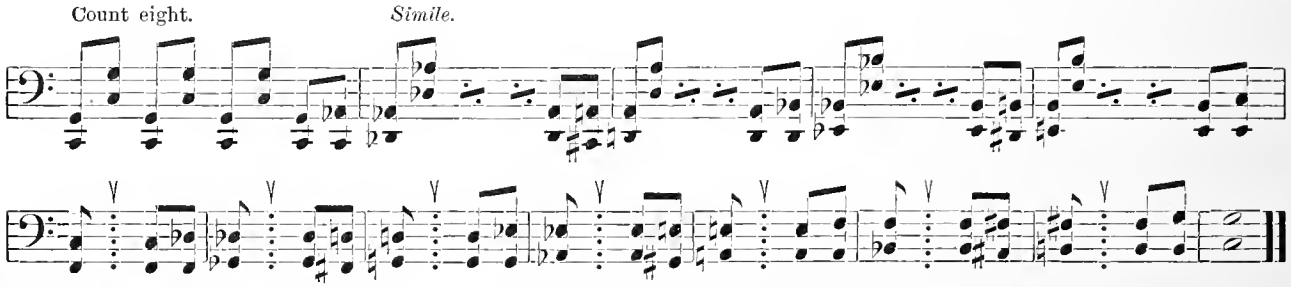
18



When the hands and wrists have grown accustomed to the motion, learn to jump the quints an octave. This should be practised until the pupil can make all the skips with his eyes closed. The right hand an octave higher.

Later extend the exercise by sounding the quint in the great, small, once-lined, twice-lined octaves, and return again. sounding the once-lined, small, and great quints, finishing with the sixth-link leading to the next quint.

QUINTS (Skips of an Octave).



XXXVIII. CHORDS.

When all three letters of the triad are sounded at once, they form what is called a CHORD.

The letters of a chord are written one over the other.

If you have ever stood on the shore and looked out on the ocean, you remember, that far away the sea and the sky seemed to touch, and that where they appear to meet they form a line that is perfectly straight. That line is called the horizon, and all straight lines running from side to side are called horizontal lines, after it.

A Melody or tune is Horizontal Music.

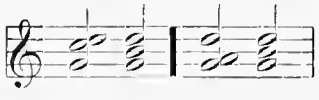
A vertical line is a line running straight up and down.

Chords are Vertical Music.

Those letters not contained within the triad are called *Leaning Tones*.

There are other forms of vertical music beside triads. These forms are called LEANERS or Leaning Chords, because when they are heard by themselves they sound unfinished.

Listen while I play a leaner. followed by a triad.



Triads are the only Independent Chords.

In-dependent means not dependent or "hanging from."

Anything that is independent can stand alone; for instance, the United States are free and independent now, but before the Revolutionary War they were colonies of Great Britain, like Canada and Australia. Colonies lean on the mother country.

If you take the lowest and highest letters of a triad, and, instead of the middle letter, play either one of the leaning tones, we shall have a Leaner.

In triads, all three notes are on one side of the stem.

In chords with leaners, there is one note on one side of the stem and two on the other.

If the lower leaning tone is used, the chord is called a Lower Leaner, because it leans from below against the middle letter of the triad which is above it.

If the upper leaning tone is used, the chord is called an Upper Leaner, because the upper leaning tone leans from above down towards the tierce.

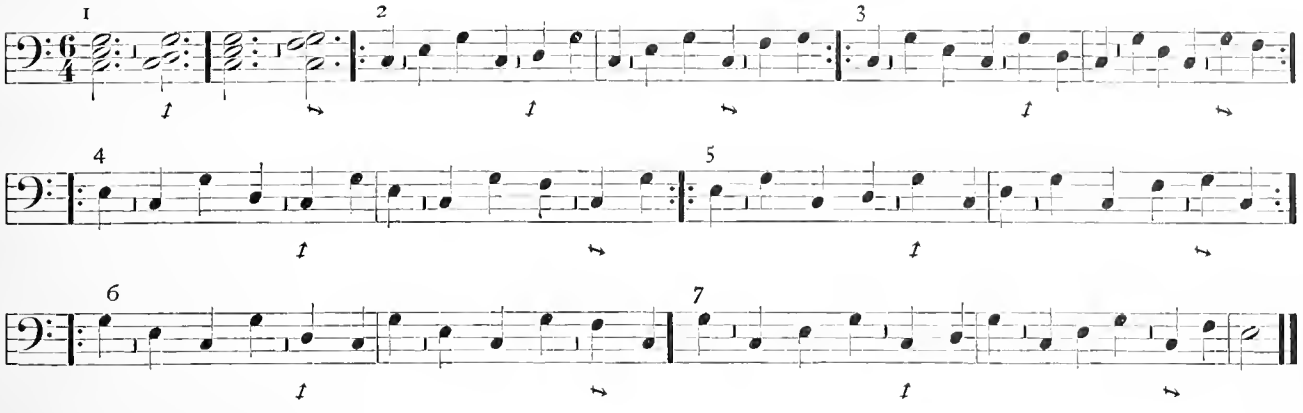
In our marking of Leaners we shall use an arrow to point in which direction the chord leans.

LOWER LEANER. UPPER LEANER.

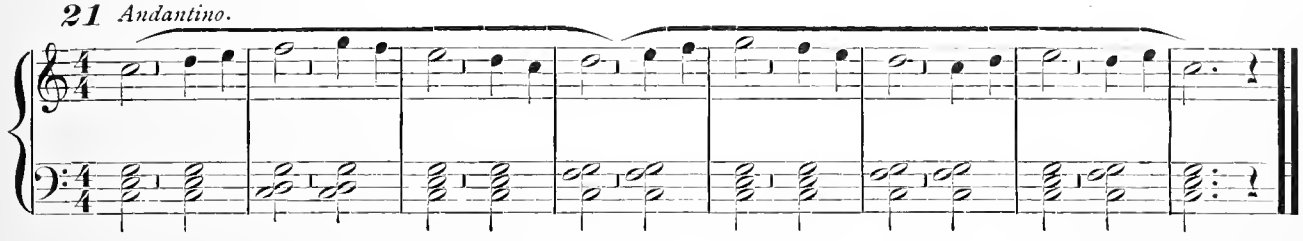
When the notes of a chord are played one after another, instead of being sounded together, they are called Broken Chords.

Right hand two octaves higher. Repeat each set four times.

20



21 *Andantino.*



XXXIX. INTERVALS.

The distance between one letter and another letter is called an INTERVAL. Between last Christmas and next Christmas is an interval of a year. From Sunday to Sunday is an interval of a week.

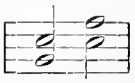
Between **C** and **D** is an interval of a Second, because there are two letters covered.

A second lies between a line and a space.

Between **C** and **E** is an interval of a Third. **C (d) E.**

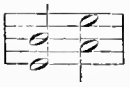
A Third extends across two lines and a space, or two spaces and a line.

From **C** to **F** is an interval of a Fourth. **C (d e) F.**



A Fourth extends across two lines and two spaces.

From **C** to **G** is a Fifth. **C (d e f) G.**

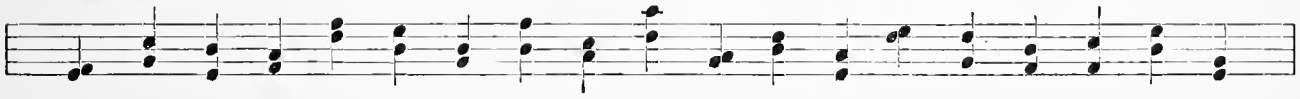


A Fifth extends across three lines and two spaces, or three spaces and two lines.

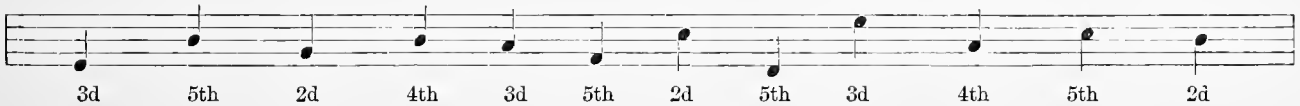
A Fifth is a hollow triad.

Write the figure of the interval underneath the following notes: —

M.S. Ex.



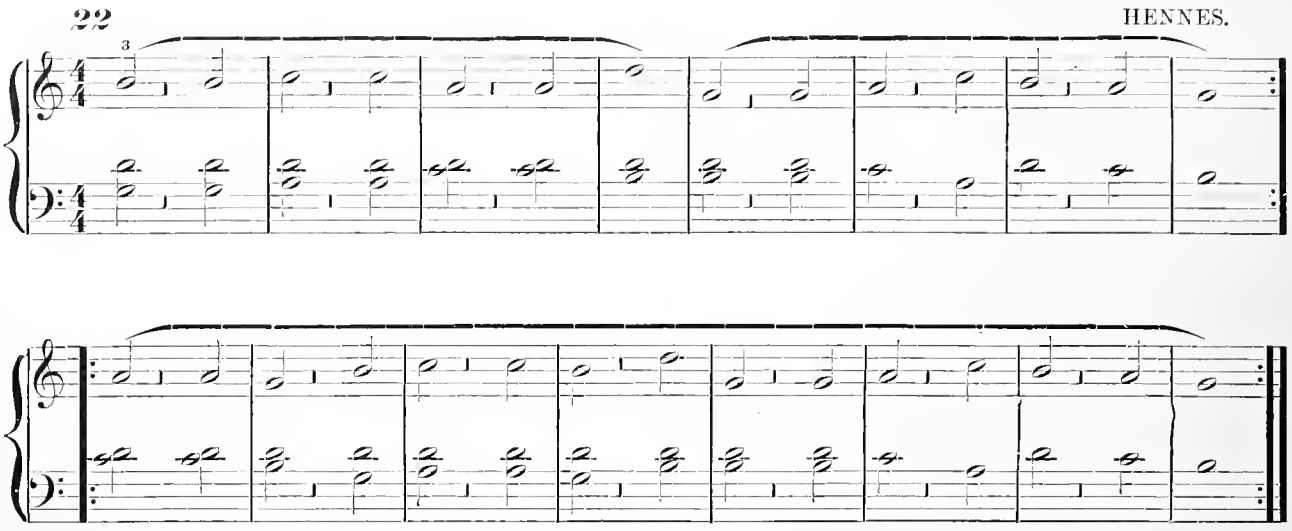
Write a note over the given note to form the interval marked underneath.



3d 5th 2d 4th 3d 5th 2d 5th 3d 4th 5th 2d

Mark the intervals under the bass notes.

22 HENNES.



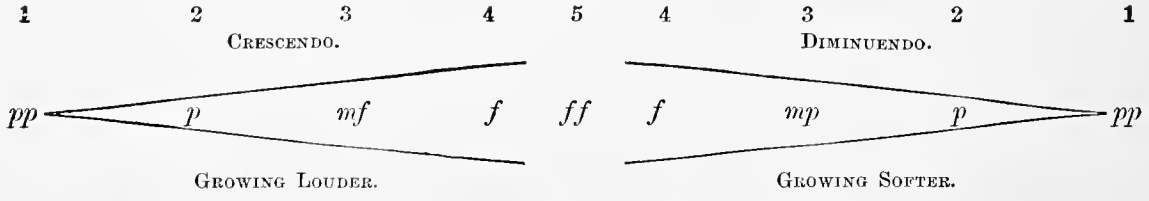
XL. PIANO-FORTE.

A long time ago people used to play on a queer little instrument that looked something like a tiny grand piano. It had digitals and strings very much the same as our piano-fortes, but when the digital was pressed down, instead of a clear singing sound, there came from it a thin, brittle, wiry, little twang, not unlike the sound of a small harp. The tone of the *Harp*sichord (as this little instrument was called) was produced by a quill which scraped the string, so there was no way to play it that the music might be sometimes loud and sometimes soft.

About two hundred years ago, a man living in Florence, named Christofori, invented a new instrument that had hammers for striking the strings, instead of the quills that plucked them in the harpsichord. By means of these hammers, the tone could be made either loud or soft, as the player might fancy.

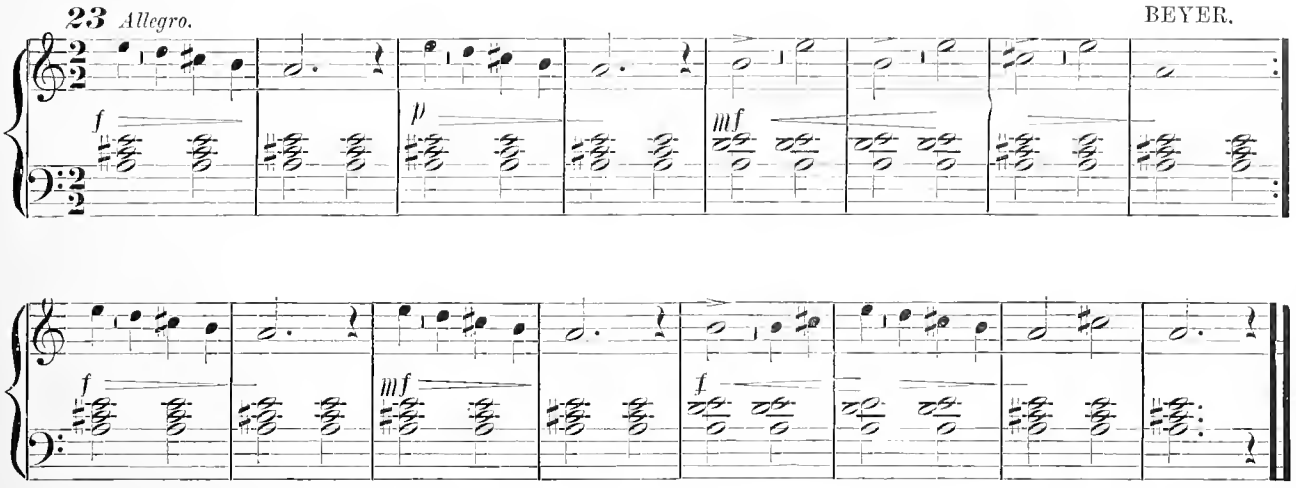
The Italian word meaning *soft* is PIANO; the word meaning *loud* is FORTE. Christofori called his instrument, PIANO-E-FORTE; that is, soft and loud. Have you ever seen a piano-forte?

We use the words *piano* and *forte* in our written music, as well as for the name of our instrument. But instead of writing out the whole words, we use only the first letter of each. *p* means that the part of the piece which is going to be played must be soft; *f*, that the coming part must be played firmly and loud; *ff* means very loud; *pp*, very soft; *mezzo* (*mf*) means medium.



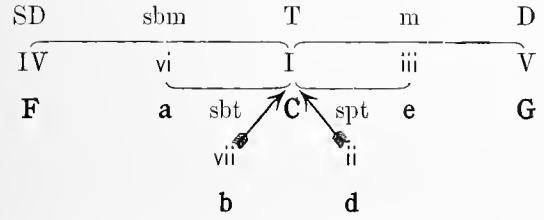
When an accent is written over a note, that note is to be played one degree louder than the other parts of the measure. For instance, if a measure is marked *mf*, the accented note must be *f*.

THE BELLS.



XLI. PROPER NAMES.

When writing the Tonal Gravitation, you learned the proper name for the first letter of the tonality. Now we must learn the proper names for the seven degrees, because the triad upon each degree of the tonality is known by its proper name.



The Tonic is the centre. *The fifth letter above it* (**G**) is called the DOMINANT, and marked with a capital D and a capital V.

The fifth letter below the tonic (**F**) is called the *Under* or SUB-DOMINANT, and marked with a capital SD and a capital IV. (Quints are Dominants.)

The third letter above the tonic (**e**) is called the MEDIANT, and marked with a small m and a small iii.

The third letter below the tonic (**a**) is called the *Under* or SUB-MEDIANT, and marked with a small sbm and a small vi.

Dominant means "over-ruling." Big boys who compel little boys to do as they wish *domineer* over them. The dominants are most important degrees in the tonality after the tonic. *Mediant* means "in between," like "intermediate."

The letter above the tonic (**d**) is called SUPER-TONIC, and is marked with a small spt and a small ii. *Super* means "above."

The letter below the tonic (**b**) is called the SUB-TONIC, and is marked with a small sbt and a small vii.

XLII. ABBREVIATIONS.

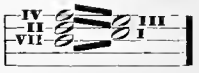
As the names belonging to the degrees of the tonality are such long words, we shall use the letters, instead, for their signs, just in the same way as we use U.S. instead of writing out "The United States of America," or, as instead of writing the word "dollar," we put the sign, $. Such signs are called *abbreviations* or shortenings.

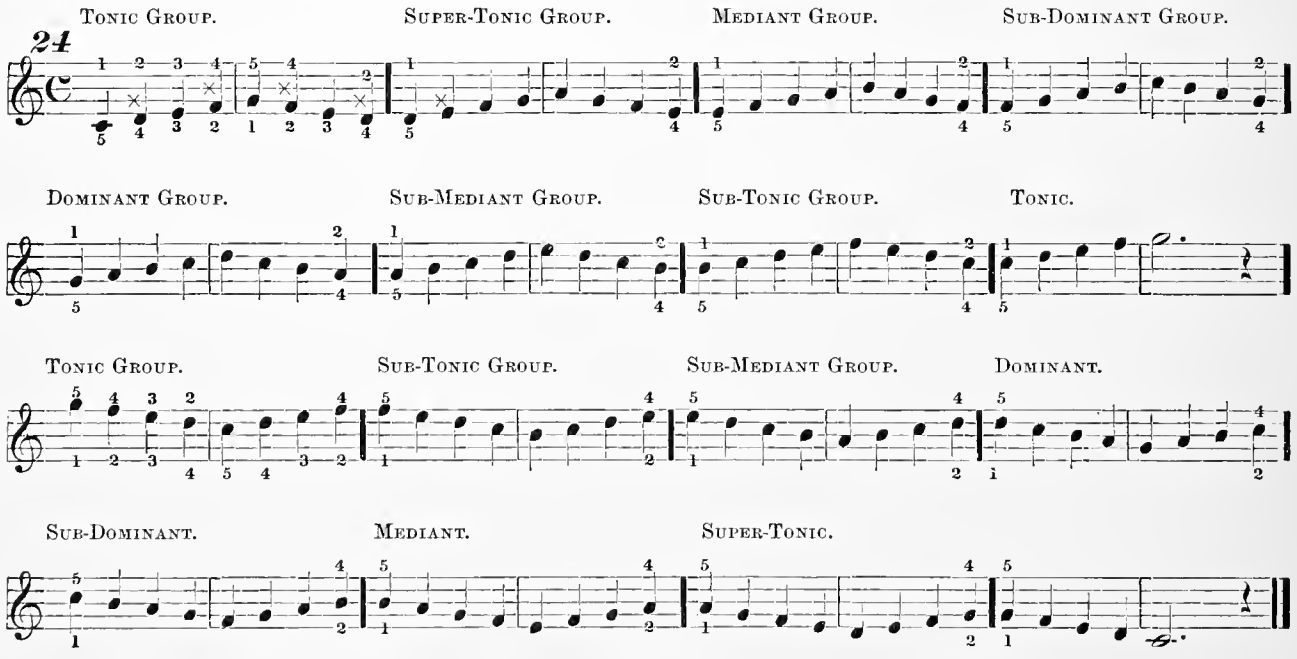
Degree Number.	Name of the Degree.	Abbreviation.	Triad in the Scale of C.
I	Tonic	T	C (i) e (iii) G (v)
ii	Super-Tonic	spt	d (ii) F (IV) a (vi)
iii	Mediant	m	e (iii) G (v) b (vii)
IV	Sub-Dominant	SD	F (IV) a (vi) C (I)
V	Dominant	D	G (v) b (vii) d (ii)
vi	Sub-Mediant	sbm	a (vi) C (I) e (iii)
vii°	Sub-Tonic	sbt	b (vii) d (ii) F (IV)

The degrees having Major triads are marked with large numbers, the minor degrees with small ones.

XLIII. PASSING TONES AND FIVE-FINGER PROGRESSIONS.

When we fill in the other tones not contained in the triad, those tones are called Passing Tones. We shall now fill in the triad upon each degree of the tonality, and you are to mark the Passing Tones in each measure. The sub-tonic triad consists of *two minor thirds*, and therefore it cannot be a *true* chord, but is called a "diminished" triad. *A diminished triad shuts up into the prime and tierce of the Major third whose prime lies a half step higher than its own.* Its sign is vii°





[On pages 69–71 the above is given in the other Keys. As far as possible the pupil is to form the progression by reference to the tonality degrees. On page 72 other rhythmic forms for the same tones are to be found.]

XLIV. ACCIDENTALS.

This sign (♮) is called a CANCEL, because it shows that a sharp or a flat is to be cancelled or rubbed out, and that the note is to be played as a primary tone.

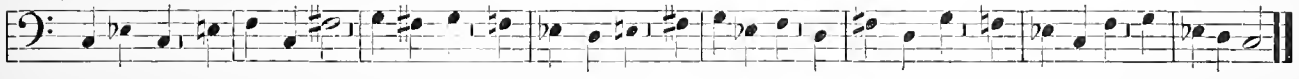
Sharps, flats, or cancels, written in a measure, are called ACCIDENTALS. An *accident* is something that happens unexpectedly. Wherever an accidental occurs in a measure, look out for "accidents" in your reading of notes on the line or space it occupies.

A sharp written before a note changes that note every time it occurs in the same measure. But if the same note is sharp in the next measure, the ♯ will have to be written again, because an accidental only lasts through *one* measure.

The same rule governs flats.

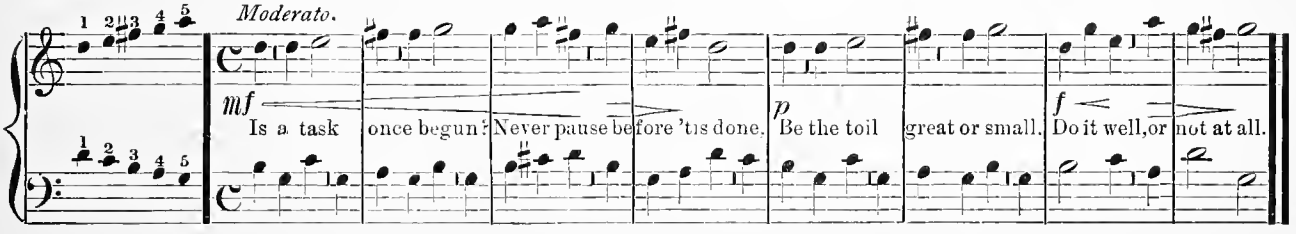
Play the right hand two octaves higher.

25

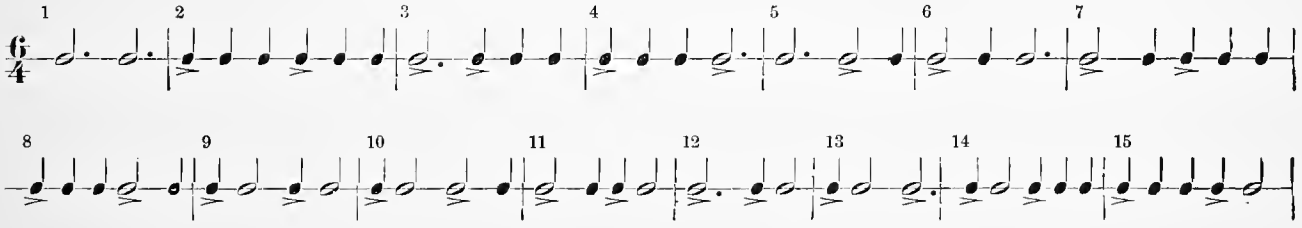


GOOD ADVICE.

26 KULLAK.



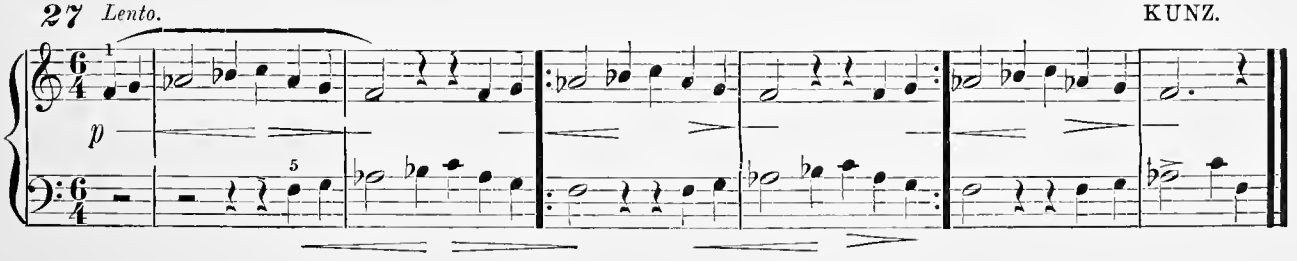
XLV. RHYTHMS OF COMPOUND TRIPLE TIME.



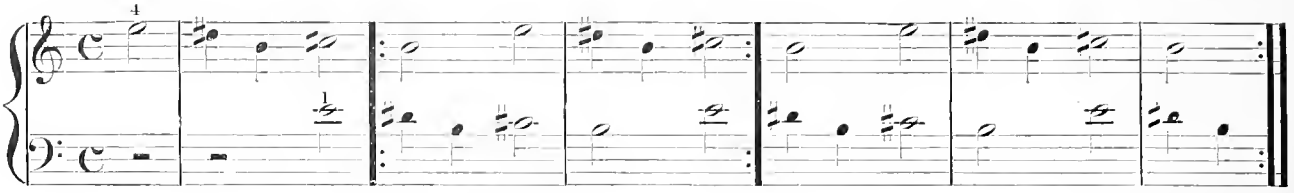
Compare the Triple Rhythms with these. What is the difference between measure 2 compound, and 5 triple? compound 3 and triple 17? compound 12 and triple 16? compound 7 and triple 6? etc. (See p. 38.)

Play the scale walks in these rhythms, beginning at 80=♩, and continue grading them faster until 152=♩ is reached. Then return to ♩.=50, and increase the speed indefinitely.

27 *Lento.* KUNZ.

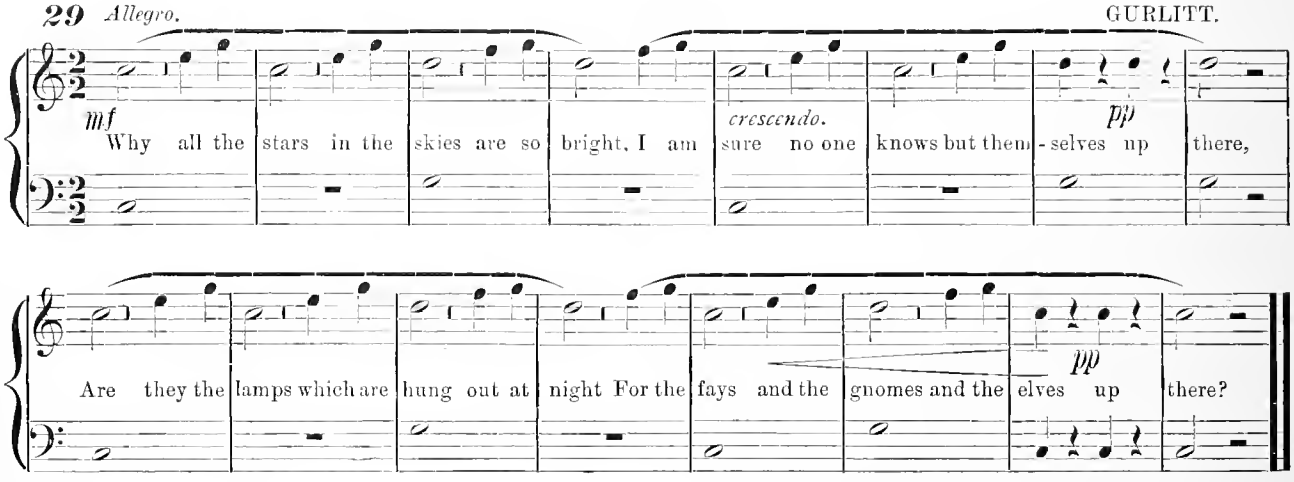


28 *Allegro.* KUNZ.



THE STARS.

29 *Allegro.* GURLITT.



FRANK DEMPSTER SHERMAN.

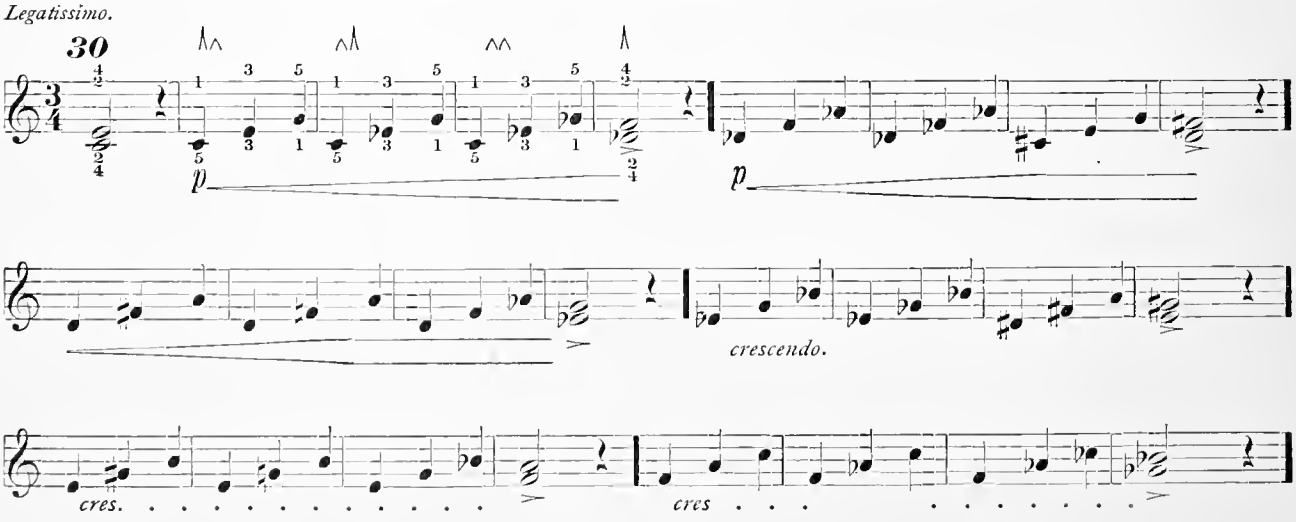
XLVI. A CHAIN OF MAJOR, MINOR, AND DIMINISHED TRIADS.

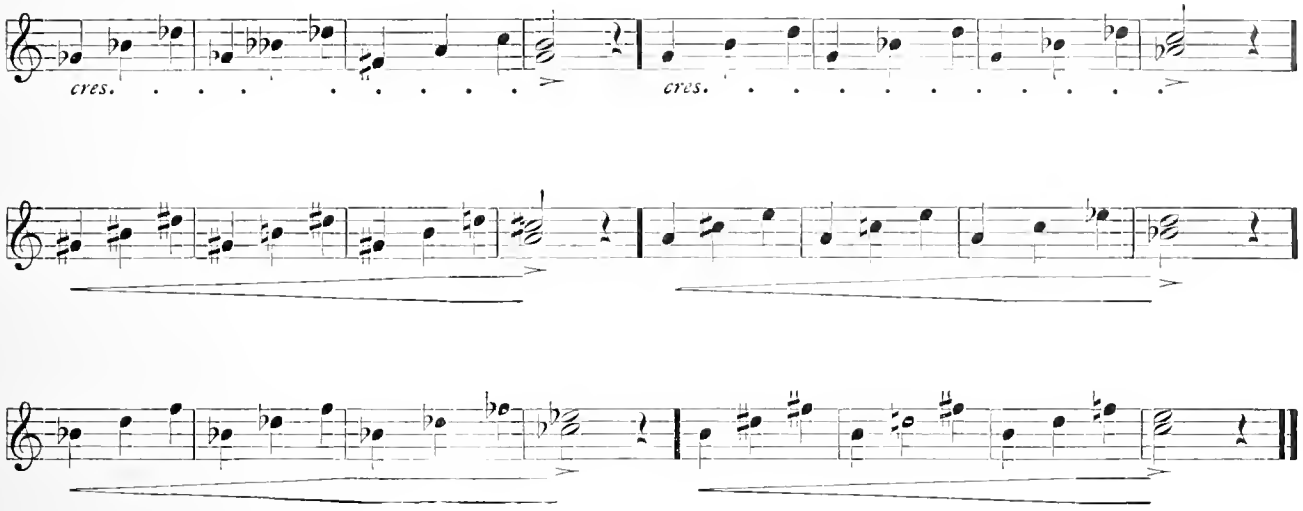
When two notes produce the same sound upon the piano-forte. as **C♯** and **D♭** or **F** and **G𝄫**, they are called ENHARMONICS.

Mark the enharmonic changes in the following.
Play the left hand an octave lower.
See MS. Music Book, Part I.

Legatissimo.

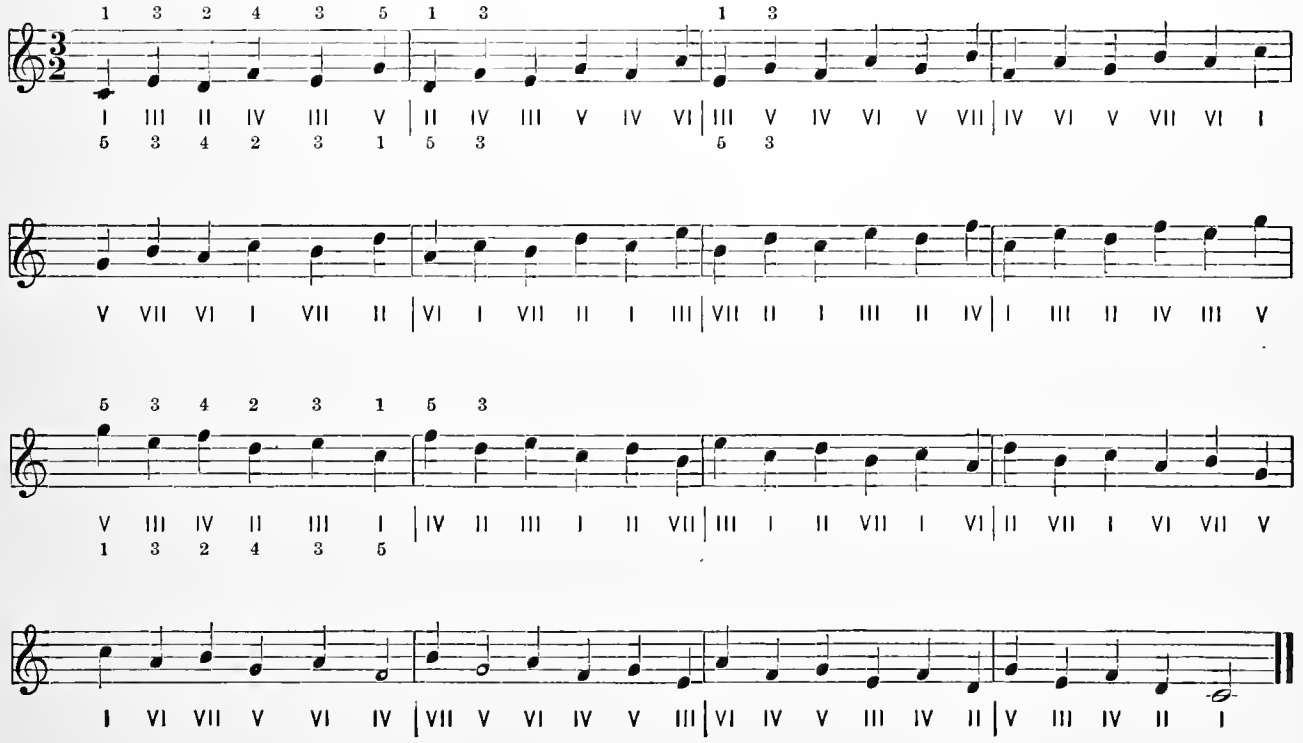
30





XLVII. FIVE-FINGER PROGRESSIONS IN BROKEN THIRDS.

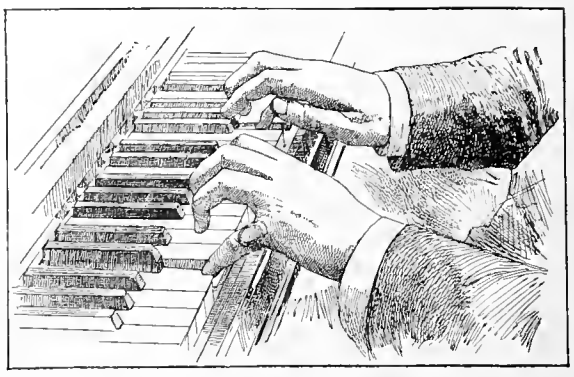
Left, an octave lower (to be practised in all keys).



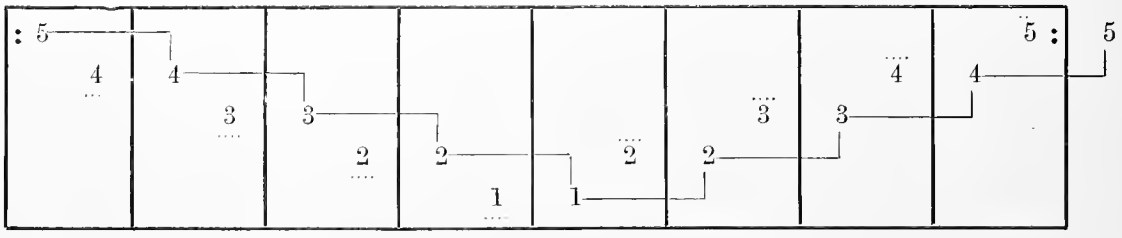
XLVIII. EXERCISES TO DEVELOP MUSCULAR ELASTICITY.

The arm weight is to be sustained naturally upon the finger marked with the hooked line (as shown in the following cut), while the finger indicated by the figure with the dots is to tap the digital lightly seven times, but at the eighth time, *i.e.* upon the first note of the new measure, the tone must be very loud, and the finger sustained while its neighbor takes up the elastic striking, seven times lightly. (*pp.*)

Repeat with 6 strokes; then 4; 3; 2; and finally the sustained tones only, in regular legato succession.



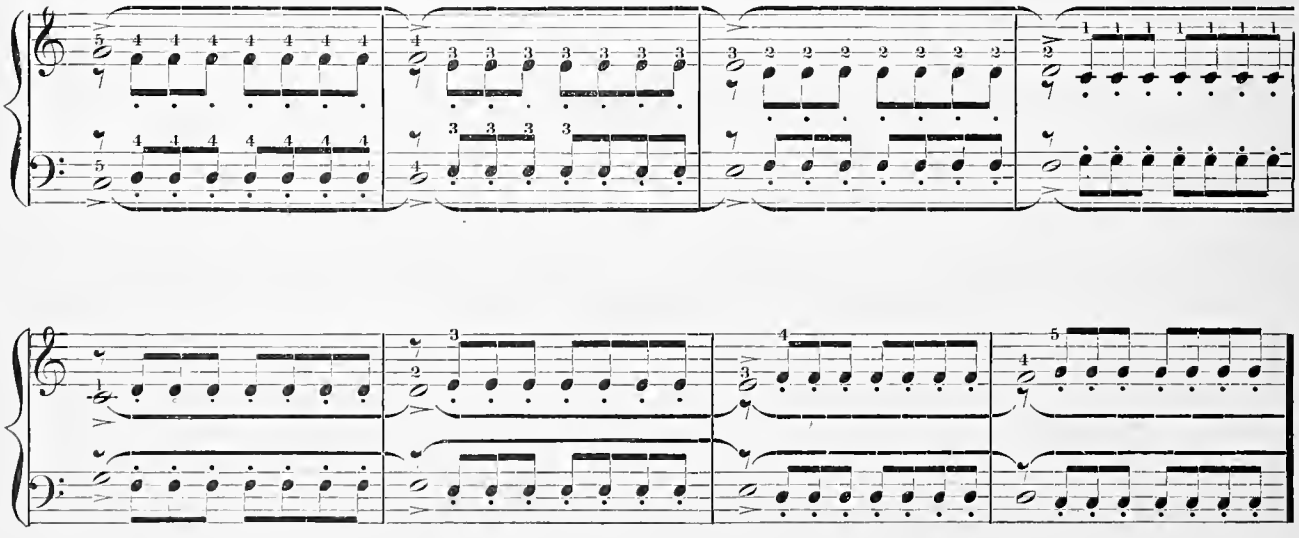
Stencil for the Exercise.



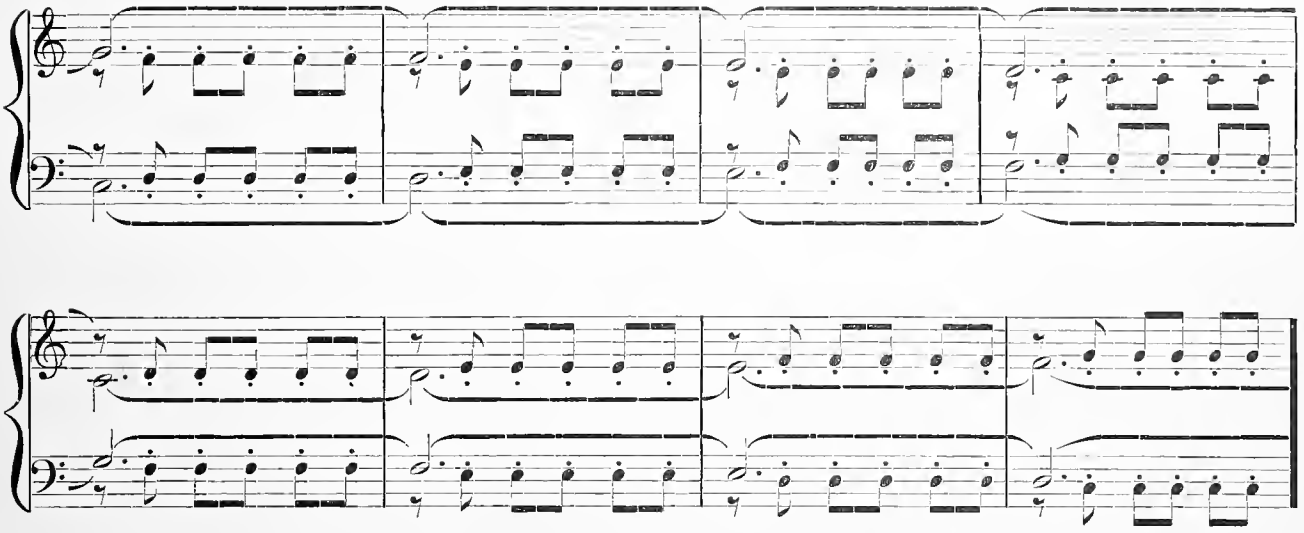
First: 8 strokes | then 6 | 4 | 3 | 2 | and 1, respectively.

Reference for Teachers. — Practise also, using a flexing motion instead of the staccato (withdrawing the finger under the palm).

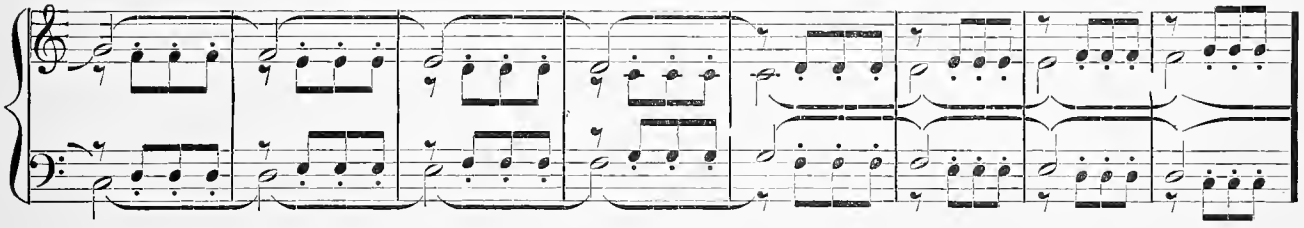
Eight Strokes.



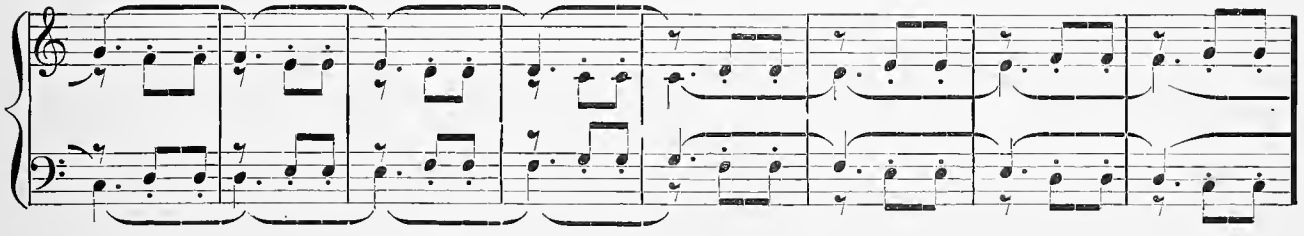
Six Strokes.



Four Strokes.

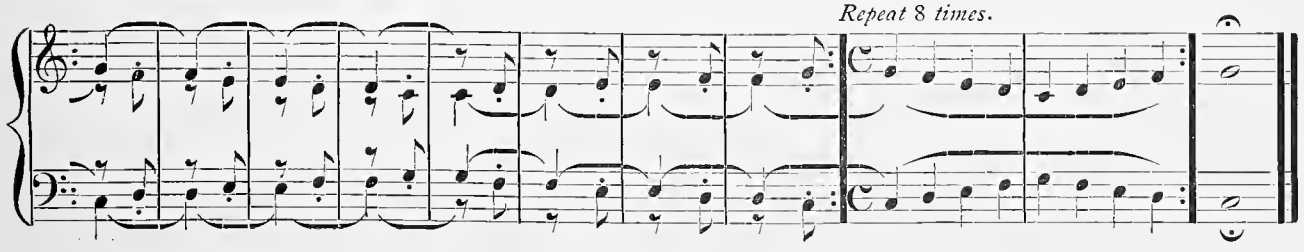


Three Strokes.



Two Strokes. *Repeat* 12 *times.*

Repeat 8 *times.*



PRACTICAL APPLICATION.

[NOTE. — The following pages are devoted to a systematic study of the elements already given. The theoretical explanations are placed together, as they govern all the technical work that accompanies each piece. The exercises in muscular elasticity are to be kept up through the remainder of the book; and in connection with the pieces, the scale walks in one of each kind of rhythm — $\frac{4}{4}$, $\frac{3}{2}$, $\frac{6}{4}$ — must be played every day. It would be well, also, to use the quint-octave skips daily.]

XLIX. LEANERS AGAINST MAJOR THIRDS.

Every major third is hedged in on each side by a half-step leaner.

Look at the Major third, C E. The half step below the *prime* is **b** — which leans upward to **C**.

The half step above the *tierce* is **f** — which leans downward to **E**.

Find the Major third of **g** — play it. What is the half step below **g**? the half step above **b**?

In order to make the **g** Major third exactly like **C** Major, the **f** must be made sharp — **f♯** is the leaner of **g** Major third.

Now play the Major third of **F**. Find the leaners. **E** is a white digital, and **b♭** is a black. **B♭** is the leaner of **F** Major.

Find the Major third of **D**. Name its leaners.

You remember that in learning the quint succession, you found that you could not have **C♯** without having **f♯** — **C♯** is the leaner of **D** Major.

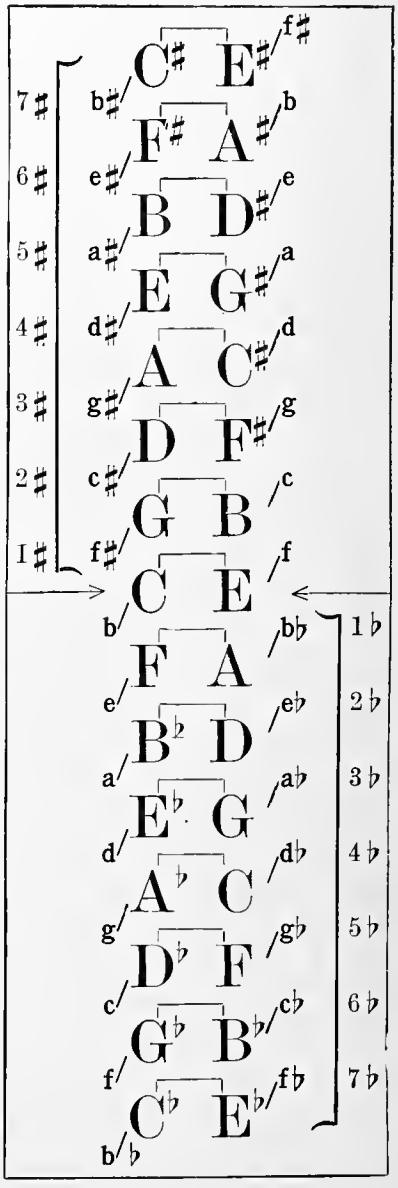
Find the Major third of **A**. Its leaners. What is the leaner of **A** Major?

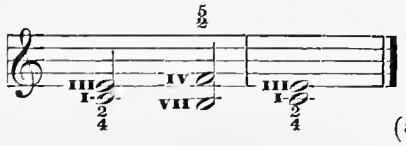
How many sharps come before **g♯**?

Find the thirds, and name the leaners of **E**, **B**, **F♯**, **C♯**, **B♭**, **E♭**, **A♭**, **D♭**, **G♭**, **C♭**.

Flats are leaners against the TIERCE of Major thirds.

Sharps are leaners against the PRIME of Major thirds.





L. SATELLITES.

A SATELLITE is something that attends. The moon is the satellite of the earth. Each sharp and flat is the satellite or moon of one Major and one minor triad, and completes the signature of the key to which the Major and minor triad-pair belong. See Part II.

a and **C** have no moon.

B♭	belongs to	**d**	and **F**	(1 ♭)	**F♯**	belongs to **e**	and **G** (1 ♯)
E♭	"	" **g**	" **B♭**	(2 ♭)	**C♯**	" " **b**	" **D** (2 ♯)
A♭	"	" **c**	" **E♭**	(3 ♭)	**G♯**	" " **f♯**	" **A** (3 ♯)
D♭	"	" **f**	" **A♭**	(4 ♭)	**D♯**	" " **c♯**	" **E** (4 ♯)
G♭	"	" **b♭**	" **D♭**	(5 ♭)	**A♯**	" " **g♯**	" **B** (5 ♯)
C♭	"	" **e♭**	" **G♭**	(6 ♭)	**E♯**	" " **d♯**	" **F♯** (6 ♯)
F♭	"	" **a♭**	" **C♭**	(7 ♭)	**B♯**	" " **a♯**	" **C♯** (7 ♯)

These are the 15 tonalities used in music.

[The chart accompanying the Practical School of Transposition may be used in connection with the following.]

LI. TRANSPOSED TONAL GRAVITATIONS.

As there are 15 tonalities, the tonal gravitations can be played in each, exactly the same as in **C**. When a melody is changed from one tonality to another, it is said to be transposed.

How many half steps *above* I is II? How many half steps from I to III? How many from I to IV? from I to V? from I to VI?

How many half steps *below* I is VII? VI? V? IV? III?

When a melody is written within a tonality, it is called DIATONIC; *dia* means "through," *diatonic* means "through the tonality."

A long time ago music was based upon little four-letter tonalities, instead of seven-letter ones like ours. The four-letter ones were called TETRACHORDS. *Tetra* means "four." Every letter may be the beginning and the end of a tetrachord. **g** (step, V) **a** (step, VI) **b** (half step, VII) **c** (I) — consisting of a step and another step and a half step — is the tetrachord *ending on* **C**. **c** (I) **d** (II) **e** (III) **f** (IV) (step, step, half step) is the tetrachord *beginning on* **C**.

If **c d e f** may be I II III IV, the same letters may also be V VI VII I, in which case they form one of the tetrachords of the tonality of **F**. What letters form the other tetrachord of **F**?

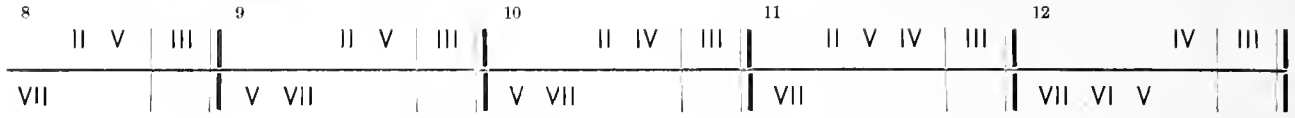
If **g a b c** may be V VI VII I, they may also be I II III IV, in which case they form one tetrachord of the tonality of **G**. What letters form the other tetrachord belonging to the tonality of **G**?

In the same manner form all 15 tonalities.

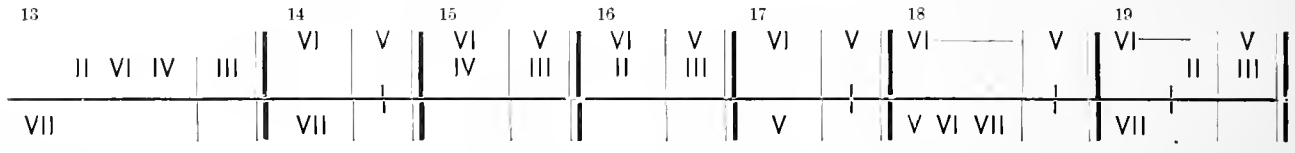
Lesson by lesson write out the tonal gravitations as given in the beginning of the book, until all the tonalities have been written. Then write the following in all 15 tonalities.

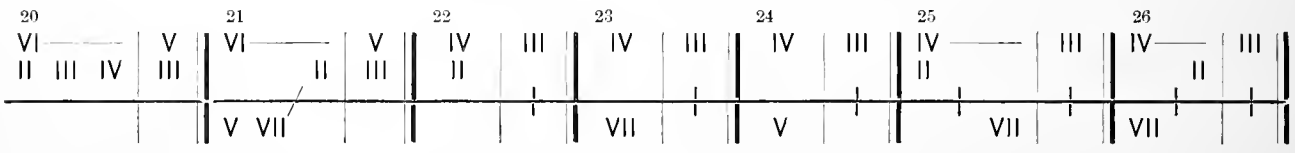
ENDINGS UPON THE MEDIANT.

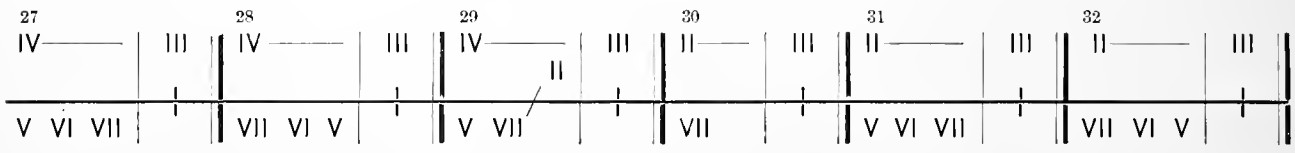
ENDINGS UPON THE MEDIANT — *continued.*

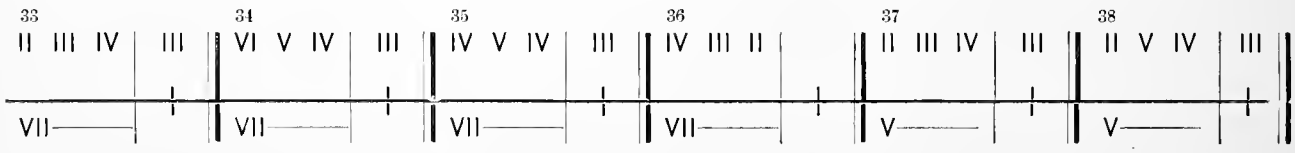


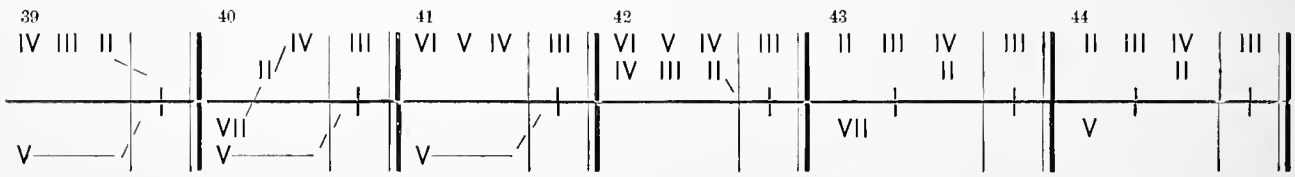
TWO-VOICED ENDINGS.

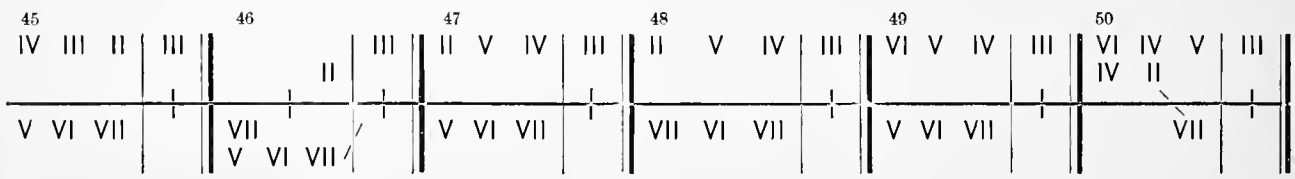




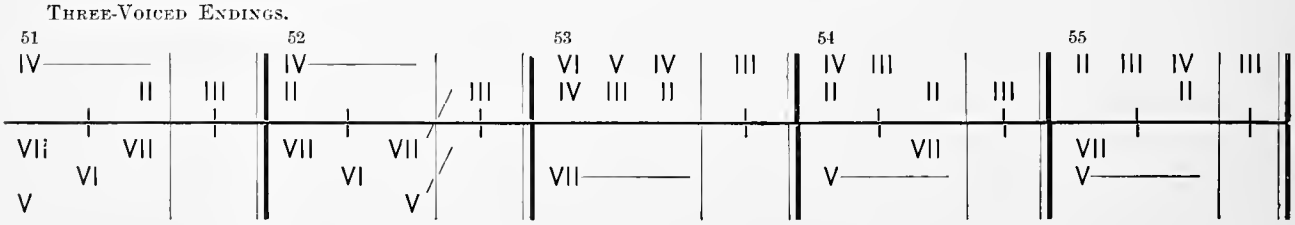




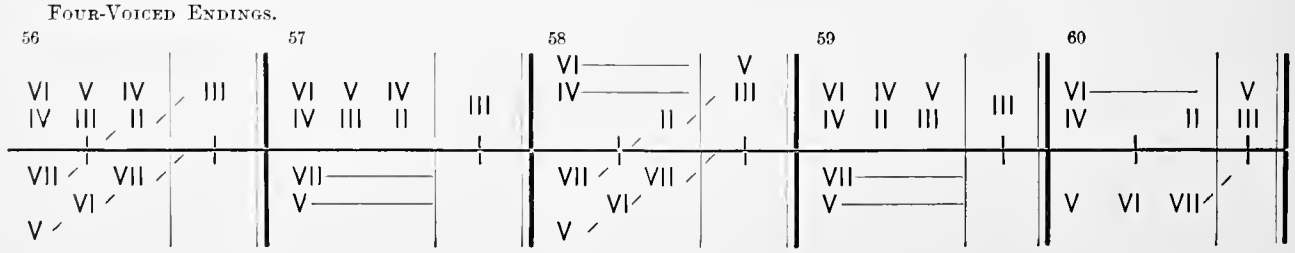




THREE-VOICED ENDINGS.

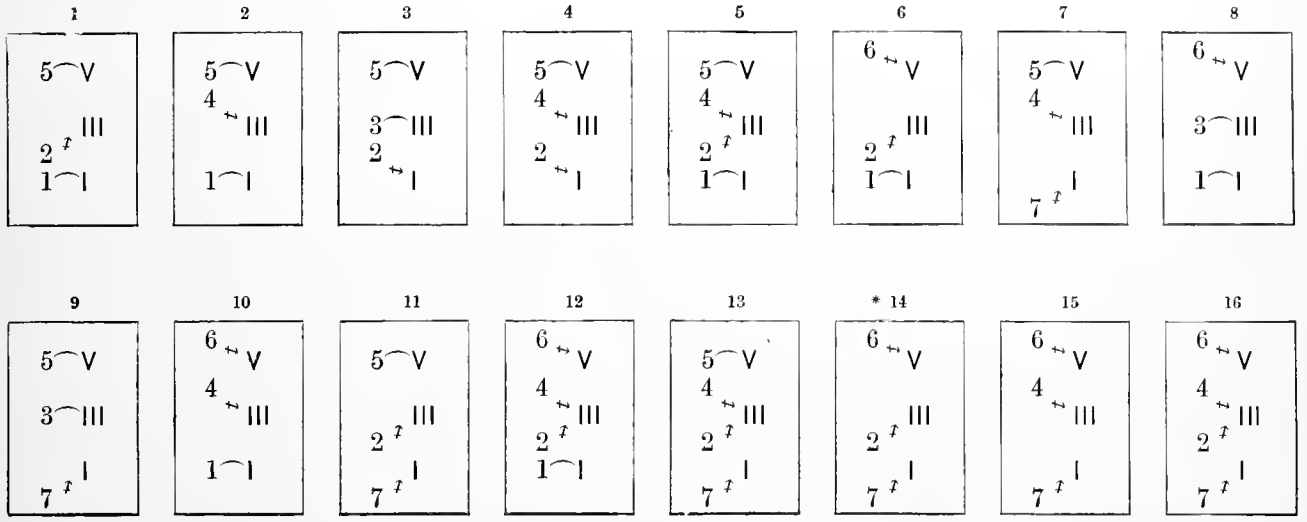


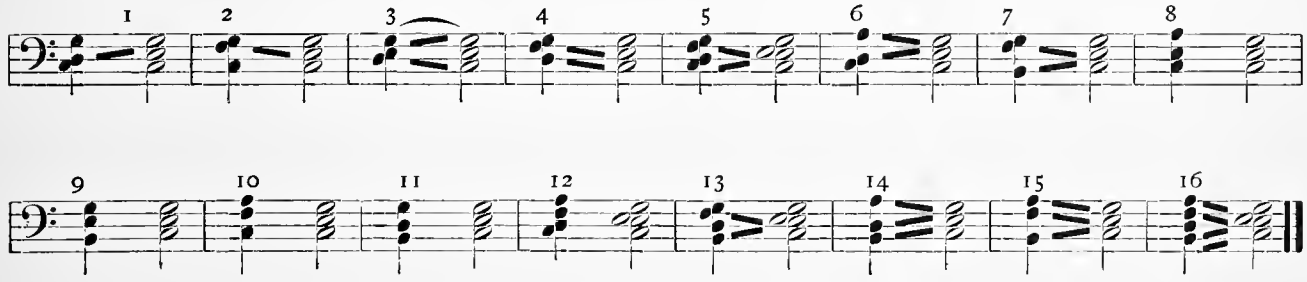
FOUR-VOICED ENDINGS.



LII. HOW TO FORM THE DIATONIC LEANERS AGAINST THE TRIADS.

On page 42, we found that the tierce of each triad has two leaning tones — one from above, and one from below. Now we shall learn how to form all the primary leaners against the Major triad. The triad members are I, III, V. One half step below I is VII. Two half steps above V is VI. In the following stencil-table the leaner-figures are written in Arabic numbers, while the triads are marked in Roman numbers.





[* Nos. 14, 15, and 16 may be postponed where the pupil's hands are very small.]

When a leaner is followed by triad-tones, it is said to **"resolve" into** the triad. A leaner is a *discord* or *dissonance*, which must end in *concord* or *consonance*. *Dis* means "apart," *con* means "together." We might call leaners, "wants," and triads, "haves," because, no matter how many leaners there may be, a triad gives a satisfactory ending. We may wish for a long time to get something we would like to have, but just as soon as we get what we wanted, and the desire is satisfied, the wish is ended. It takes no more time to satisfy a wish we have long had than to gratify a passing whim, and that is why it needs only one triad to end either a long passage or a single leaner.

The VII degree is always one half step below I (whether the triad is Major or minor).

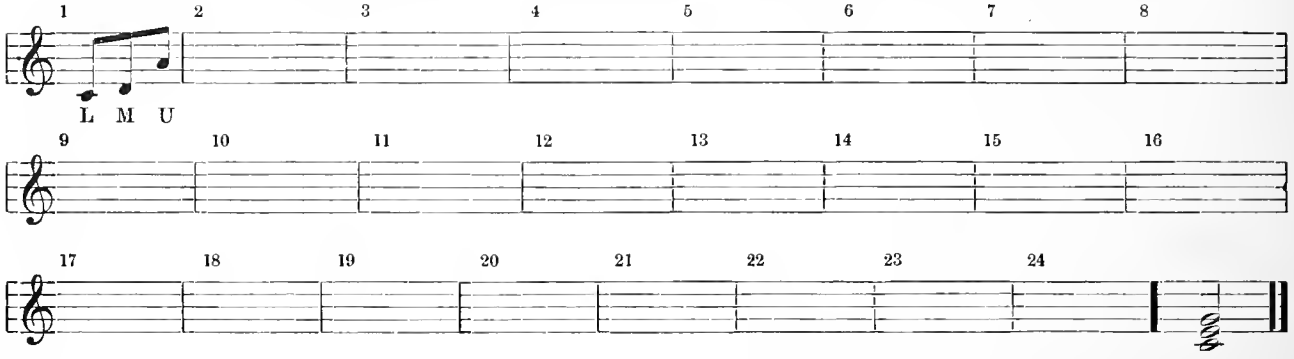
The II degree is always two half steps *above* I (alike in Major and minor).

The IV degree is always two half steps *below* V (alike in Major and minor).

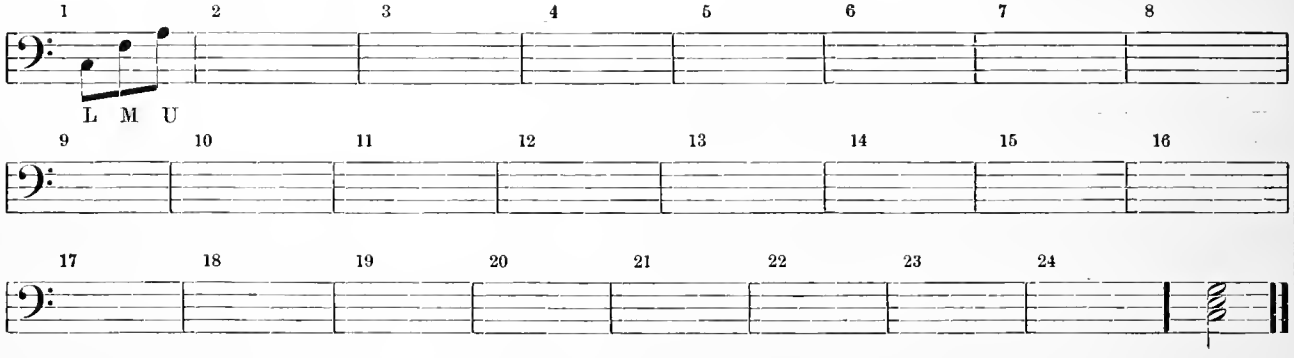
But to the Major triad the VI degree is *two half steps* above V, while to the minor triad the VI degree is only *one* half step above V.

WRITE THE TWENTY-FOUR CHANGES (Compare XIV., p. 23).

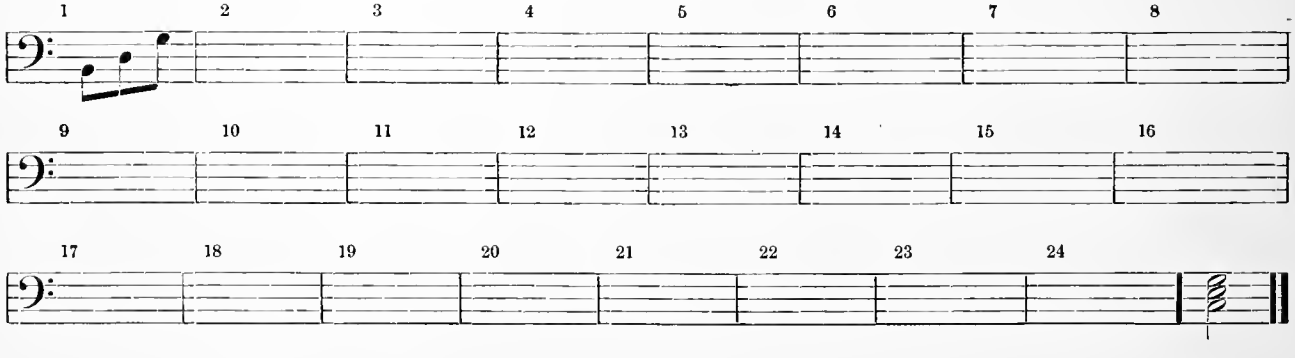
No. 6. Because **d** is a second above **c**, and **a** a sixth above **c**, this leaner is called $\frac{6}{2}$ (a second-sixth chord).



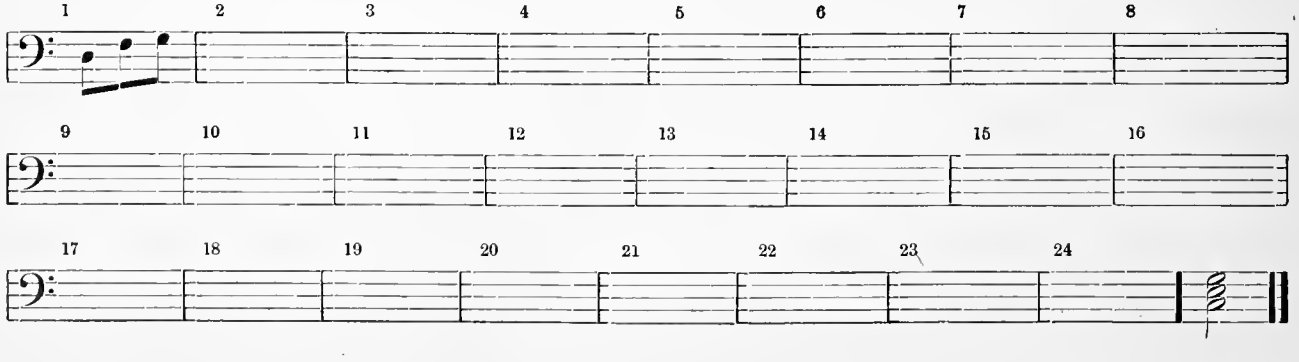
No. 10. $\frac{6}{4}$ (fourth-sixth) chord — triad.



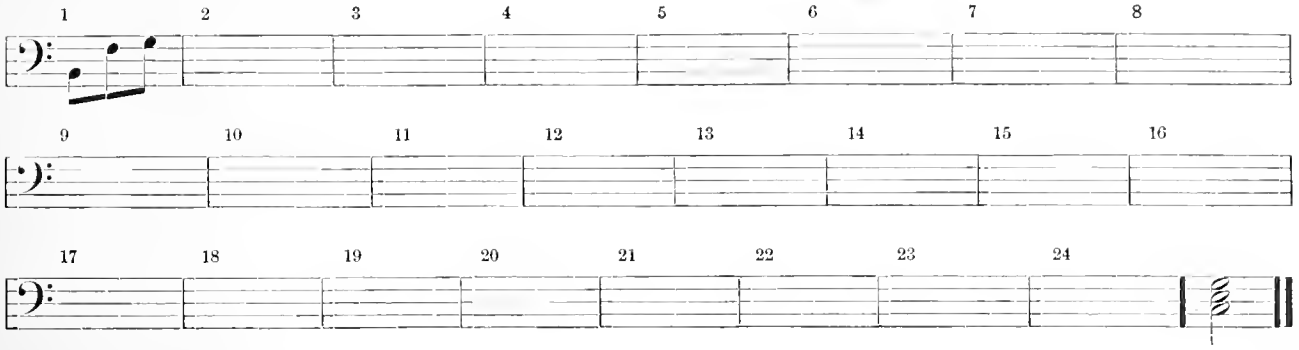
No. 11. $\frac{6}{3}$ (third-sixth) chord — triad.



No. 4. $\frac{4}{3}$ (third-fourth) chord.



No. 7. $\frac{6}{5}$ (fifth-sixth) chord.



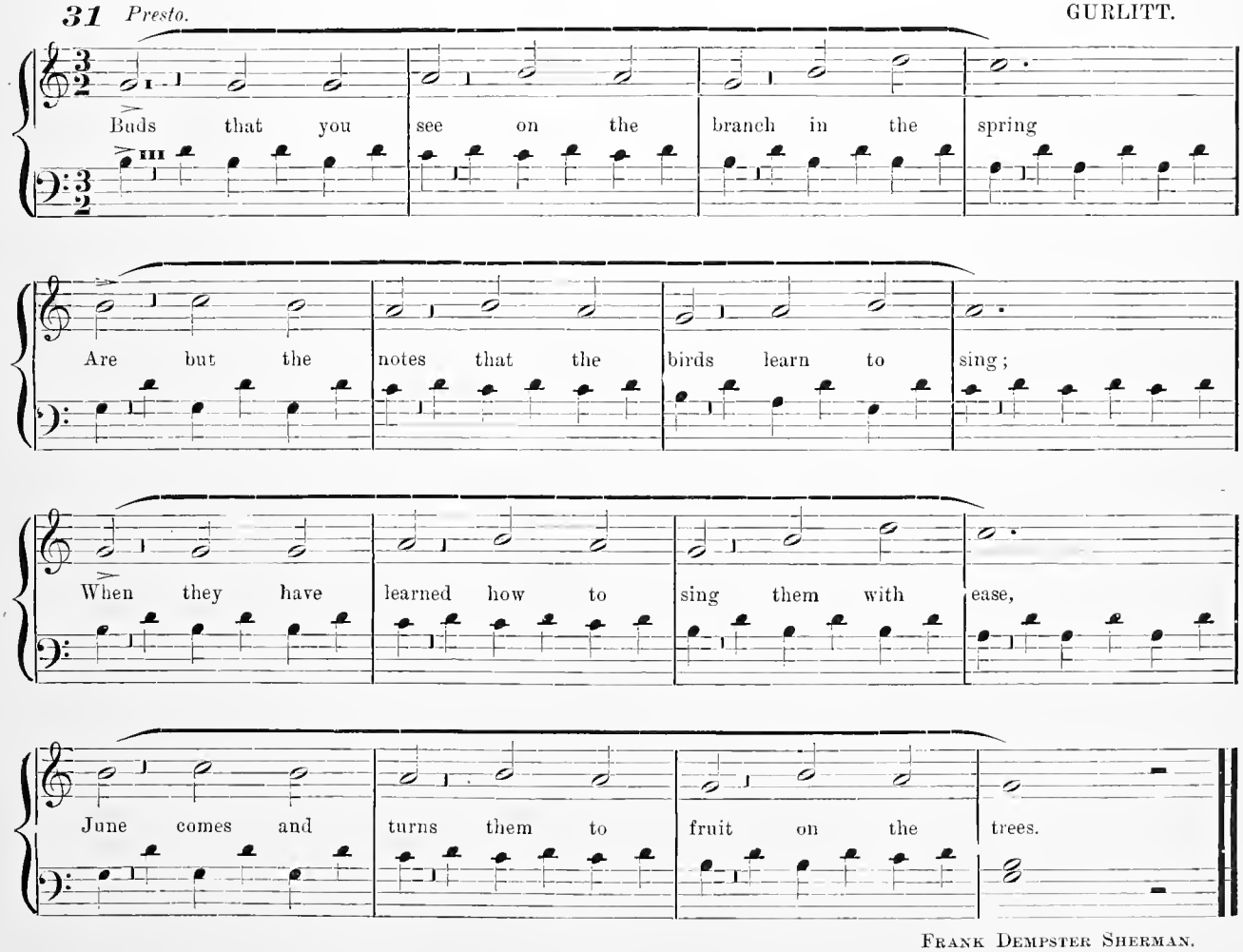
ILLUSTRATIONS OF ALL THE TONALITIES.

[NOTE. — As a clue to the tonality of the following pieces, the first note of each is marked with the tonal degree, from which the pupil can readily make his calculations.]

Practise the Progressions in G. Write the Tonal Gravitations in G.

BIRDS' NOTES.

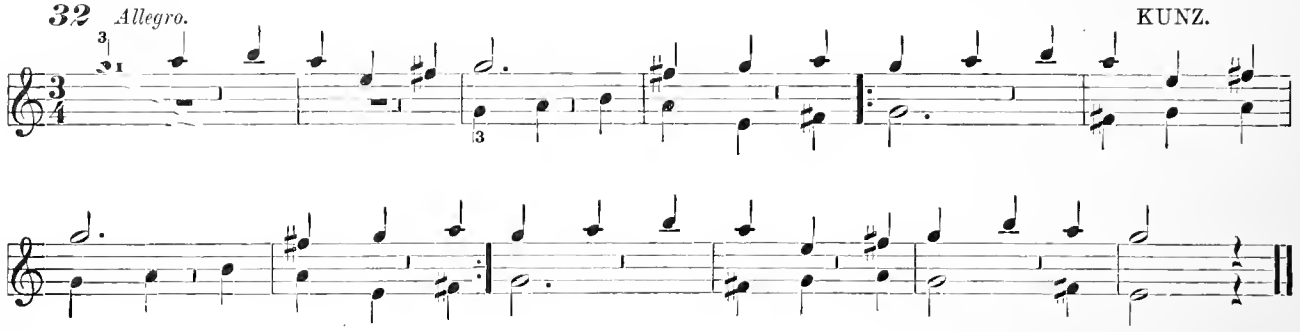
31 *Presto.* GURLITT.



FRANK DEMPSTER SHERMAN.

Allegro. Write the leaners against G ∧ and e ∧. Practise the 7th, 10th, and 11th leaners in 24 changes. Rewrite No. 32, beginning upon A♭♭.

32 *Allegro.* KUNZ.

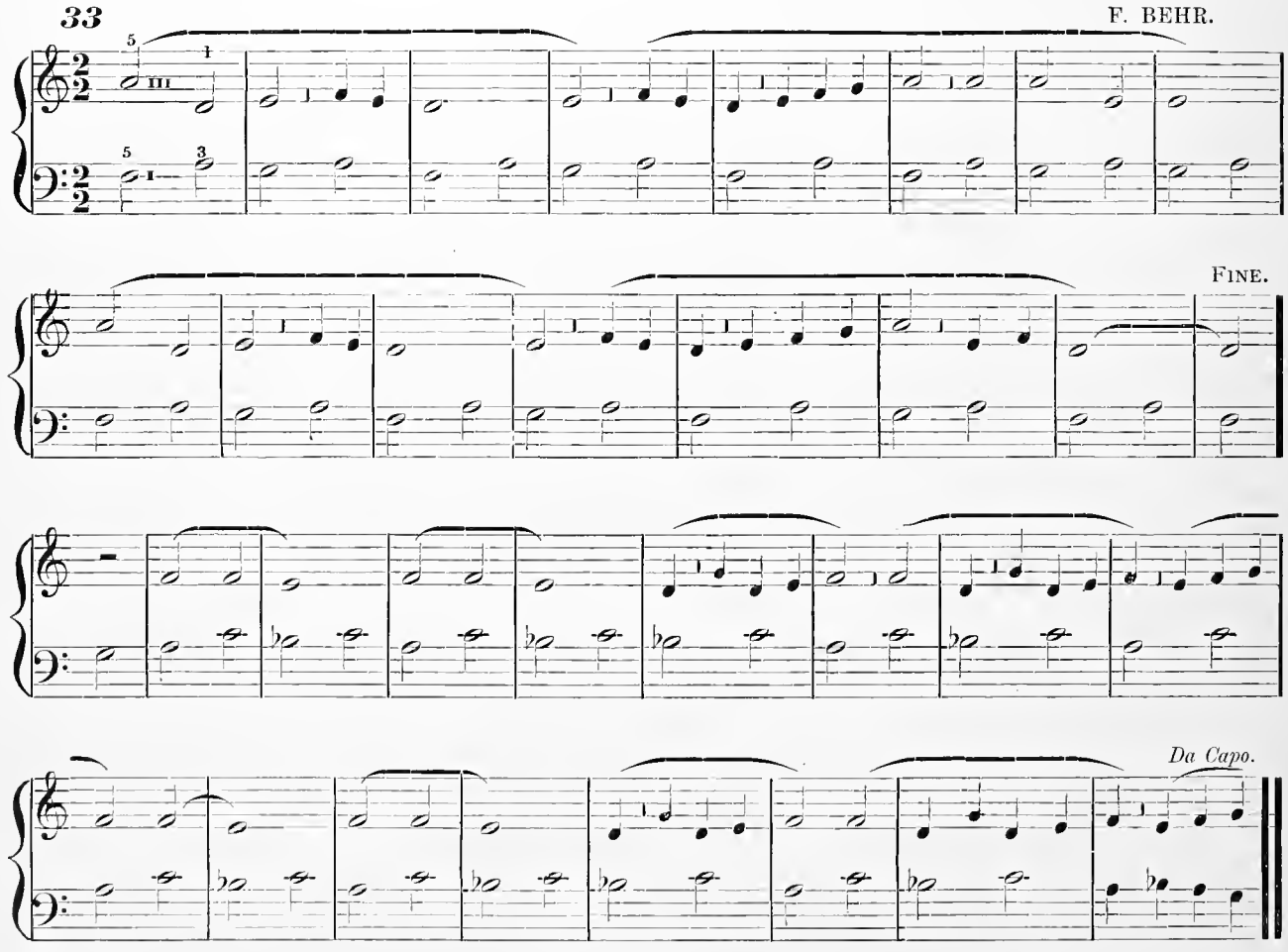


N.B. — In connection with the Major pieces that follow, practise the corresponding five-finger progressions, and write the tonal gravitations. In connection with the minor pieces, write the leaning chords to the minor triad and its relative Major, and play the 24 changes upon the 7th, 10th, and 11th leaners.

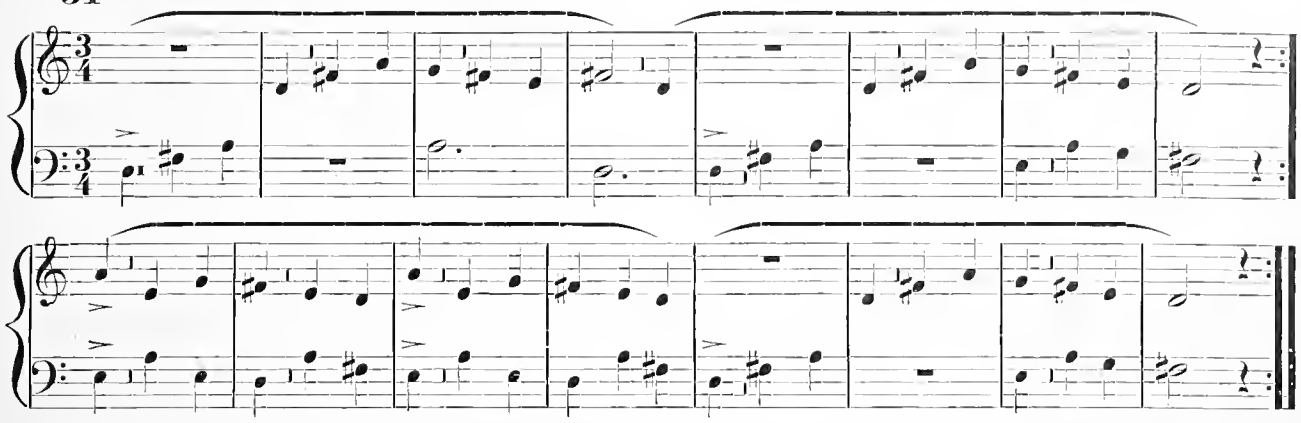
This piece is in two triads. What are they? Are they relative?

SHEPHERD'S SONG.

33 F. BEHR.

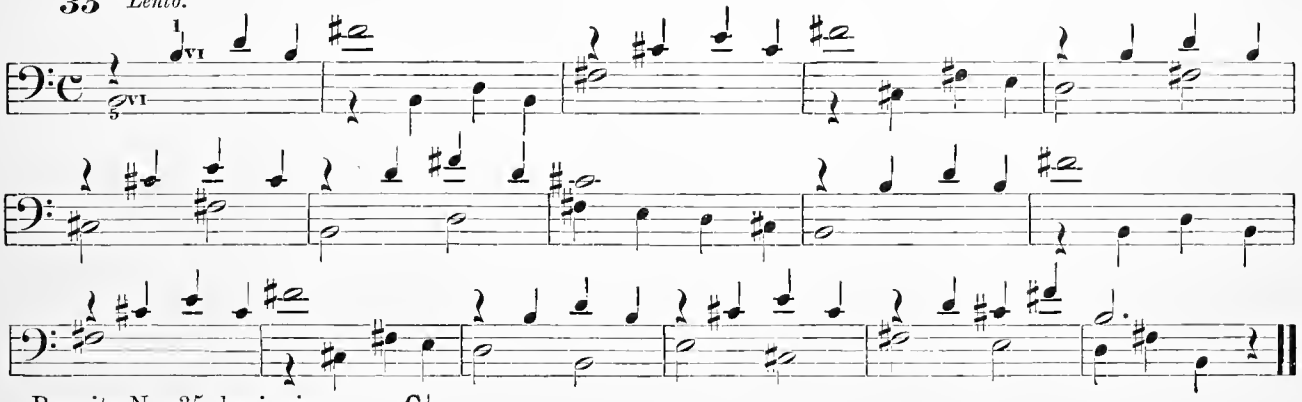


34 WOHLFARHT.



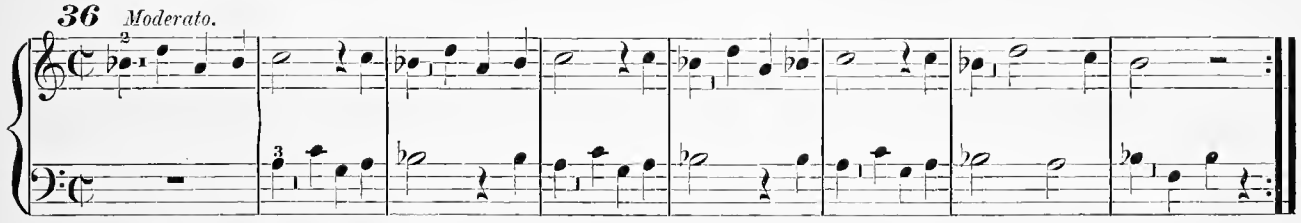
Both hands in the bass.

35 *Lento.* KUNZ.



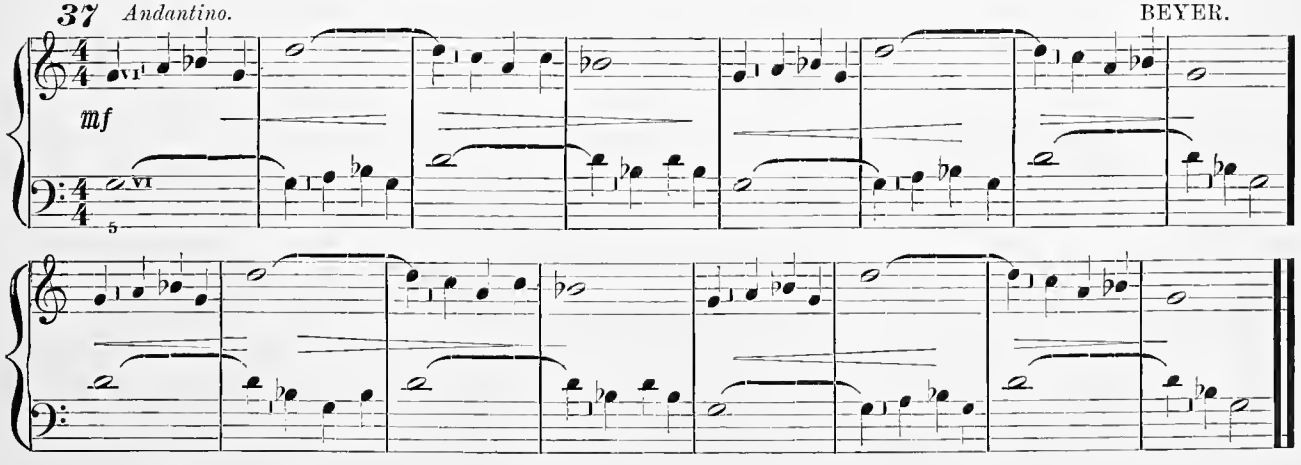
Rewrite No. 35, beginning upon **C♭**.

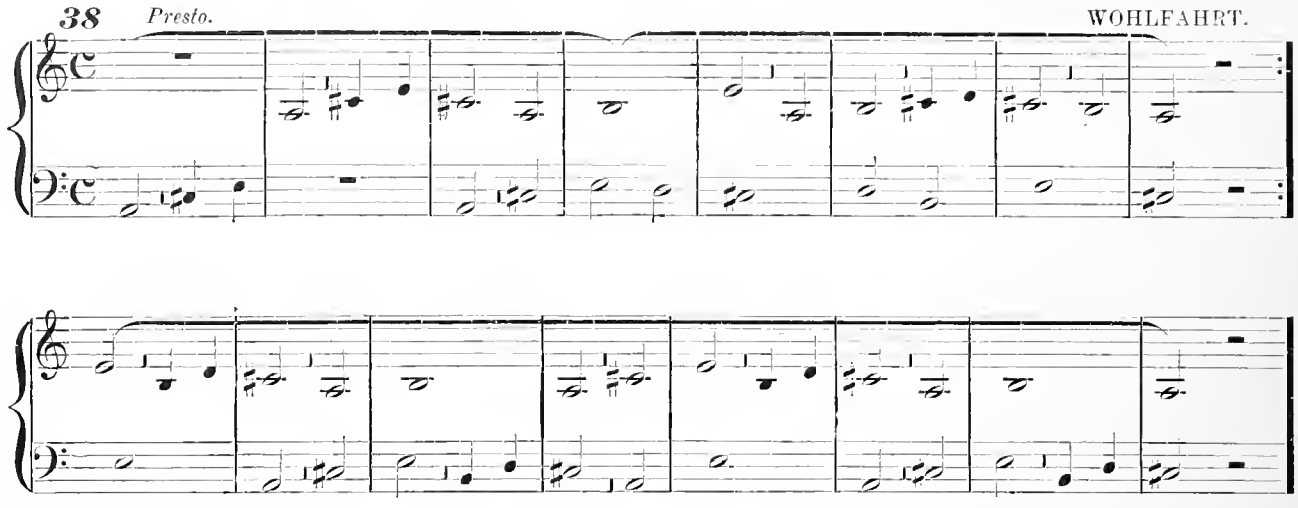
36 *Moderato.*

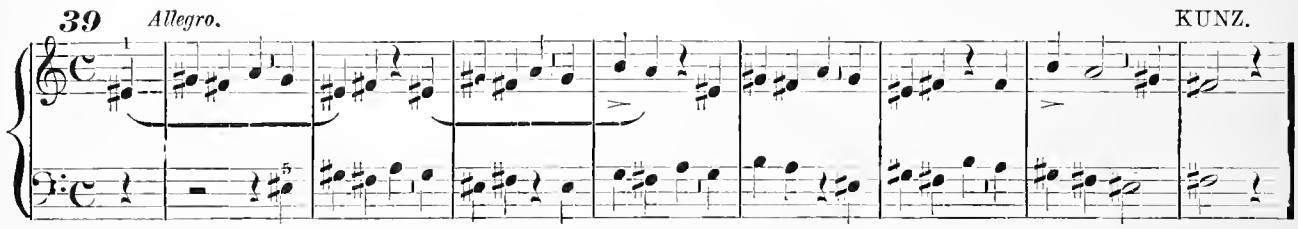


Rewrite No. 36, beginning upon **A♯**.

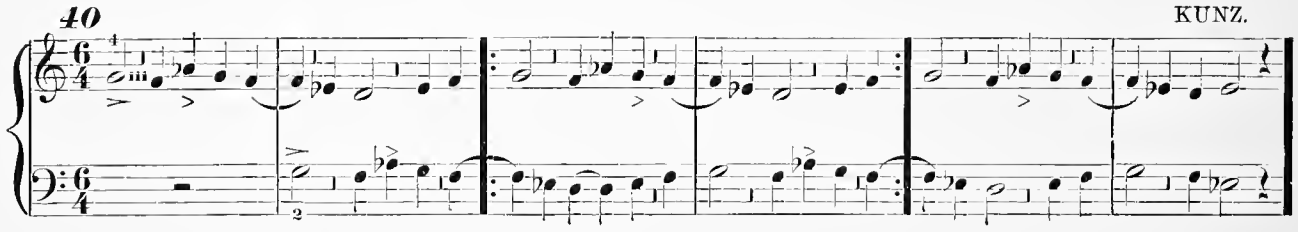
37 *Andantino.* BEYER.



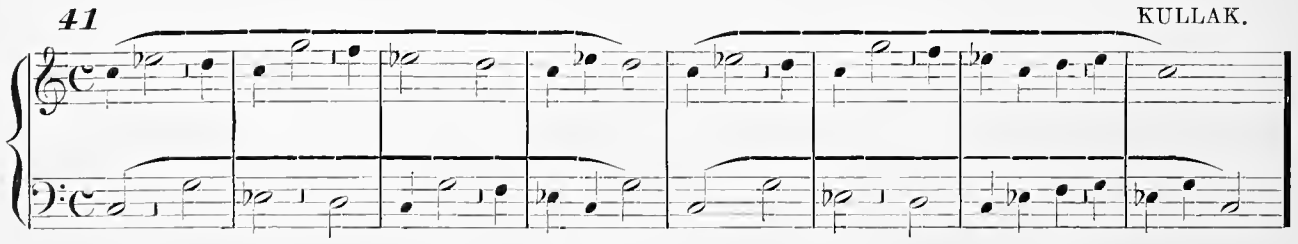




Rewrite No. 39, beginning upon **f.**

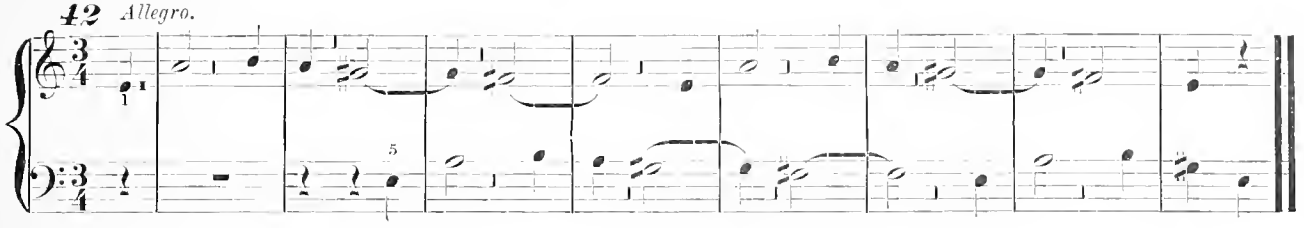


Rewrite No. 40, beginning upon **f**𝄪.



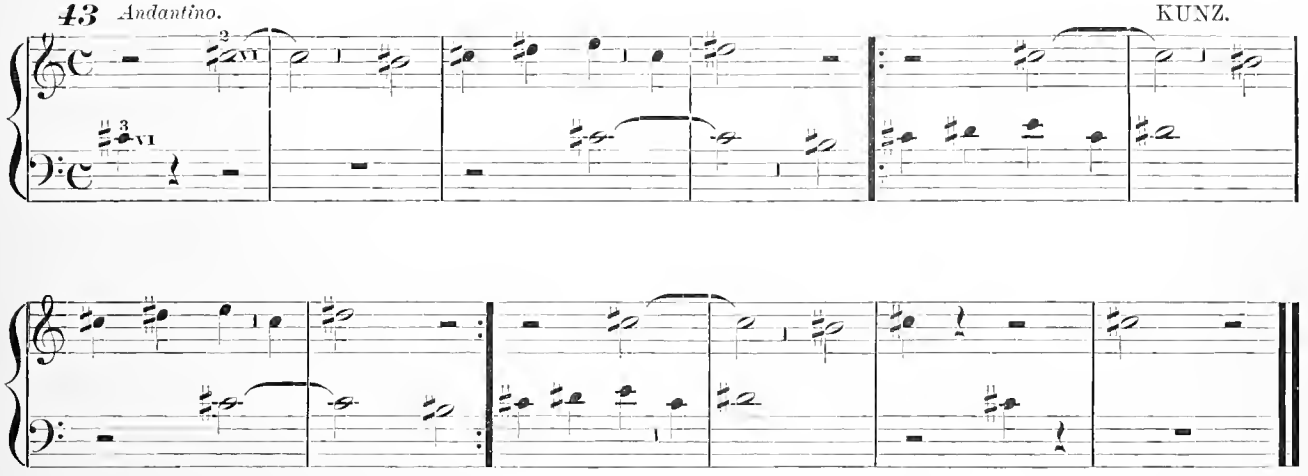
Rewrite No. 41, beginning upon **b**♯.

42 *Allegro.*



Rewrite No 42, beginning upon **F**♭.

43 *Andantino.* KUNZ.

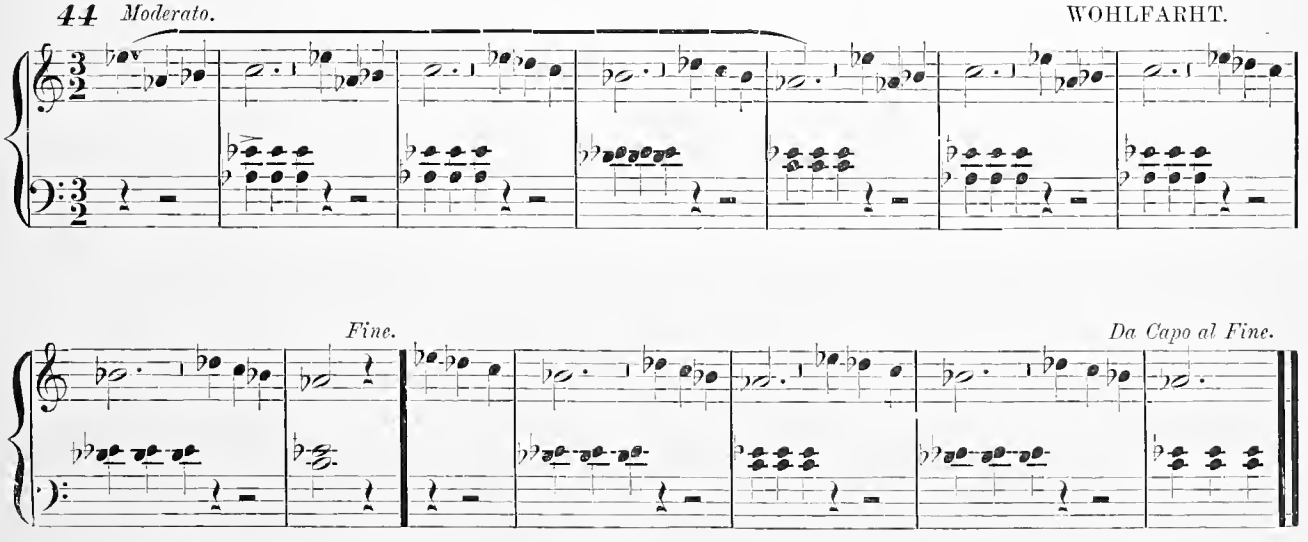


Rewrite No. 43, beginning upon **D**♭.

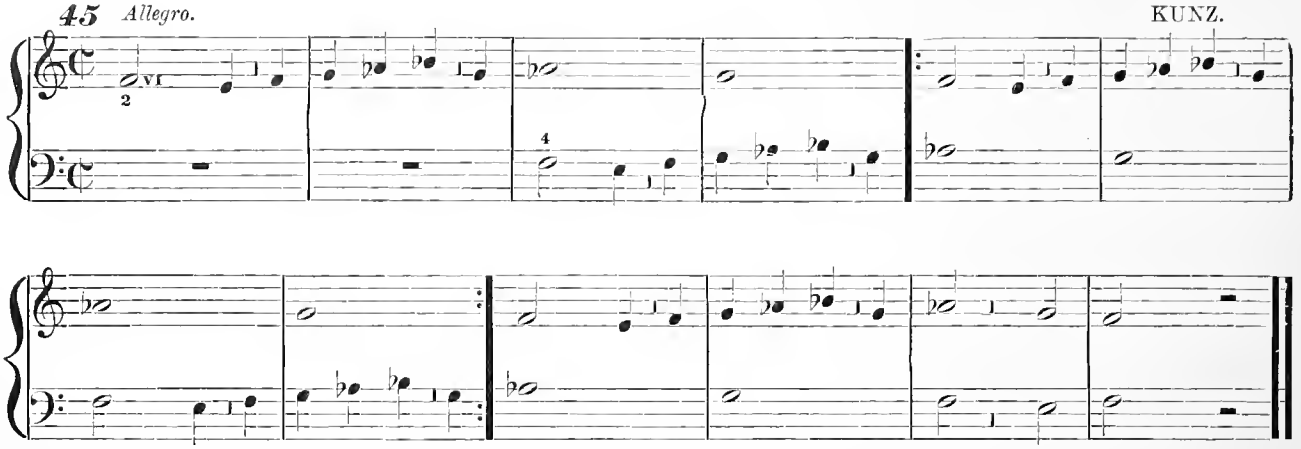
Da Capo al Fine means that one is to return to the beginning (head) of the piece, and play down to the word *fine.*

Mark the accents in each measure.

44 *Moderato.* WOHLFARHT.

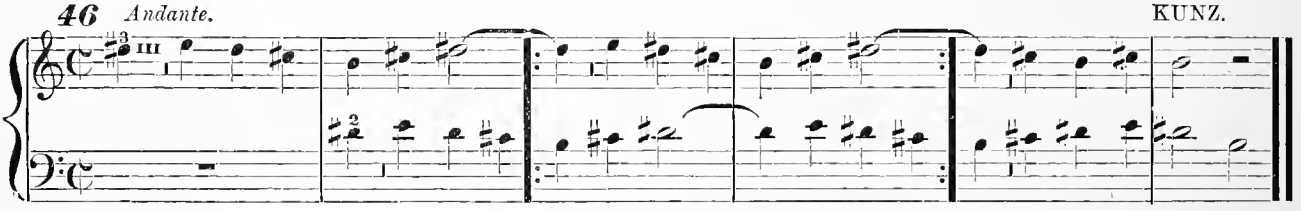


45 *Allegro.* KUNZ.



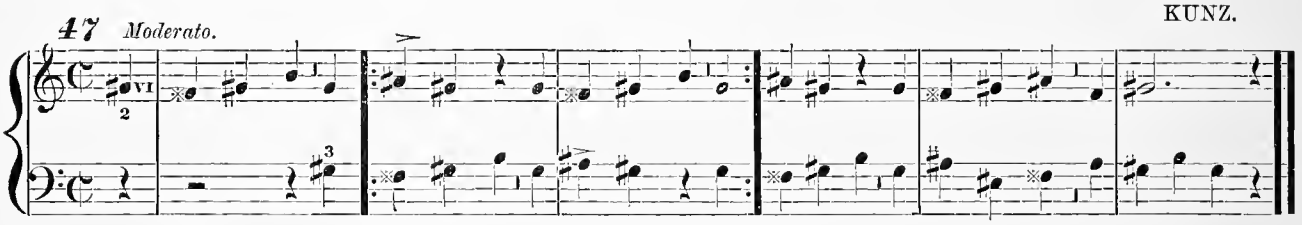
Rewrite No. 45, beginning upon **E♯**.

46 *Andante.* KUNZ.



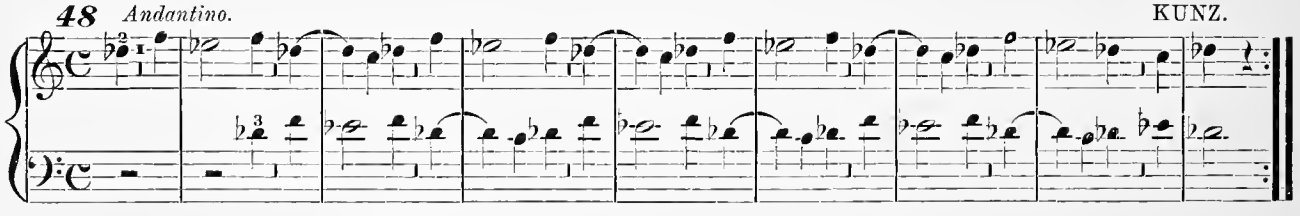
Rewrite No. 46, beginning upon **E♭**.

47 *Moderato.* KUNZ.



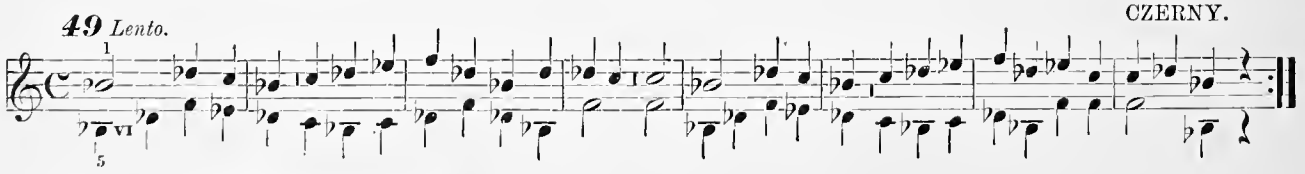
Rewrite No. 47, beginning upon **A♭**.

48 *Andantino.* KUNZ.



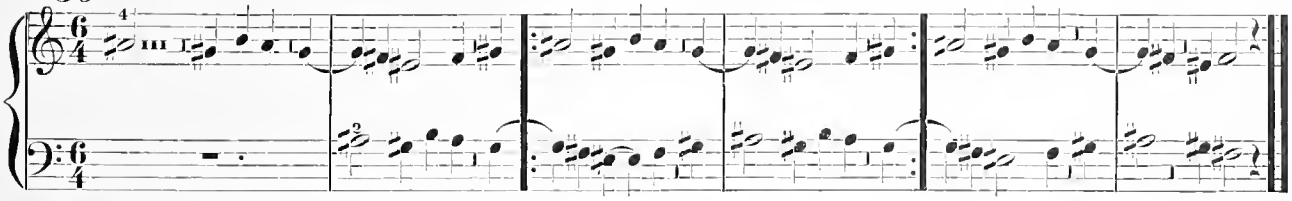
Rewrite No. 48, beginning upon **C♯**.

49 *Lento.* CZERNY.



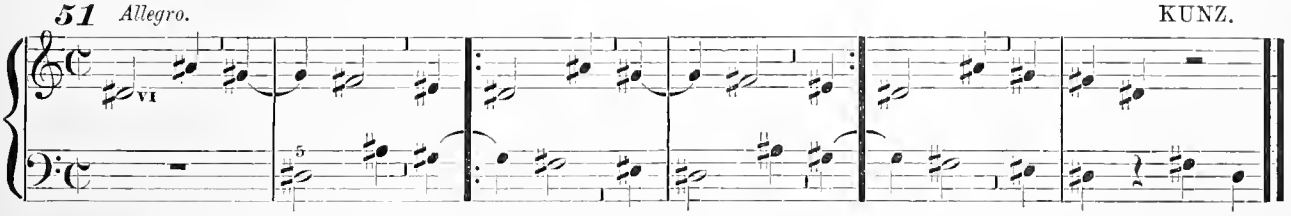
Rewrite No. 49, beginning upon **A♯**.

50 *Moderato.* KUNZ.



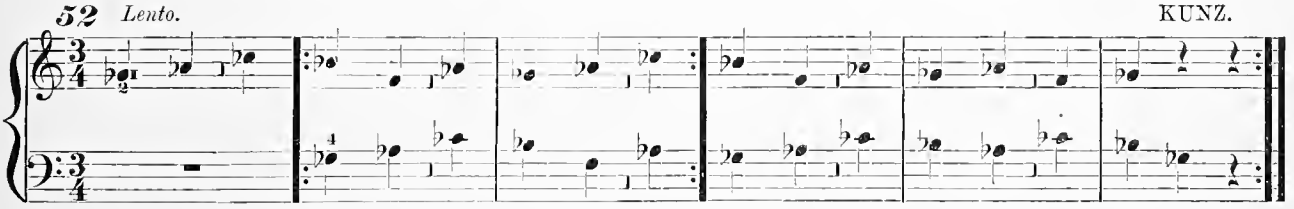
Rewrite No. 50, beginning upon B♭.

51 *Allegro.* KUNZ.



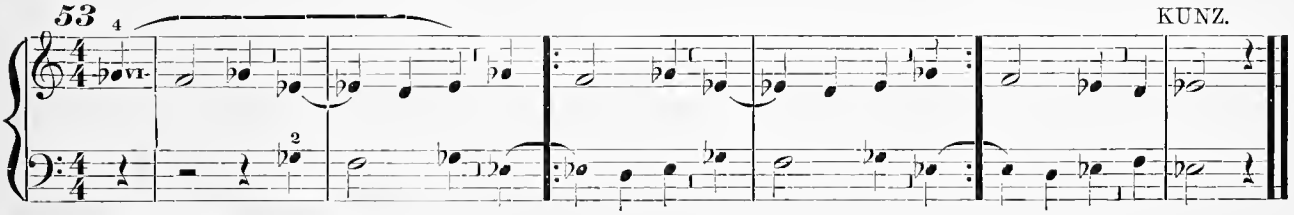
Rewrite No. 51, beginning upon e♭.

52 *Lento.* KUNZ.



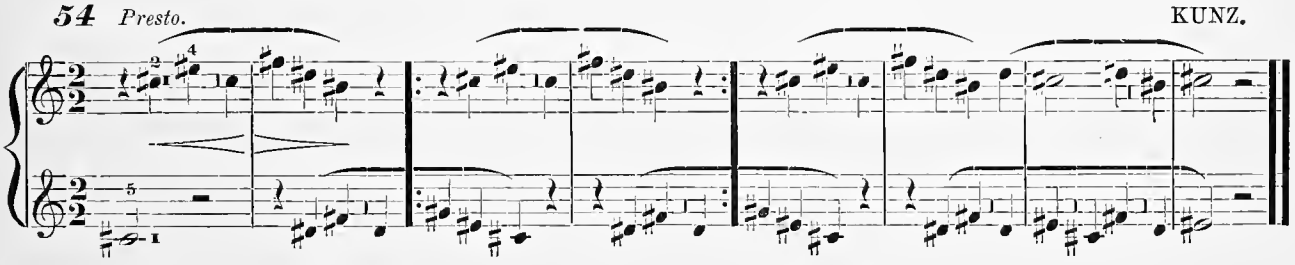
Rewrite No. 52, beginning upon F♯.

53 KUNZ.



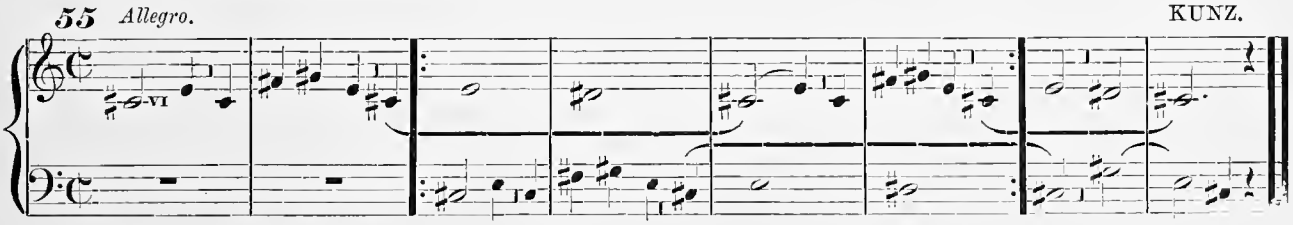
Rewrite No. 53, beginning upon f♯.

54 *Presto.* KUNZ.



Rewrite No. 54, beginning upon D♭.

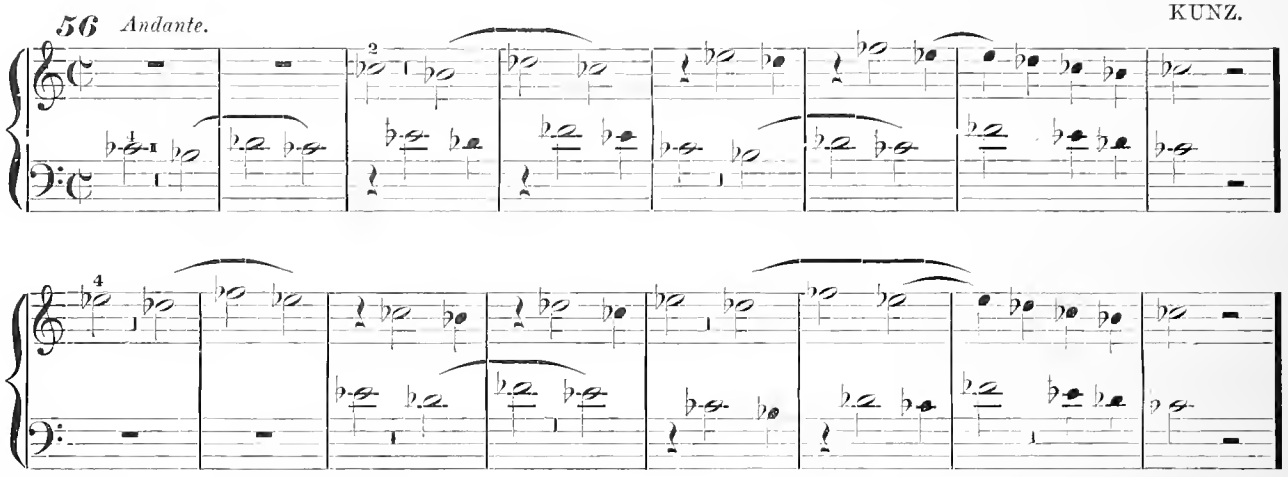
55 *Allegro.* KUNZ.



Rewrite No. 55, beginning upon d♭.

KUNZ.

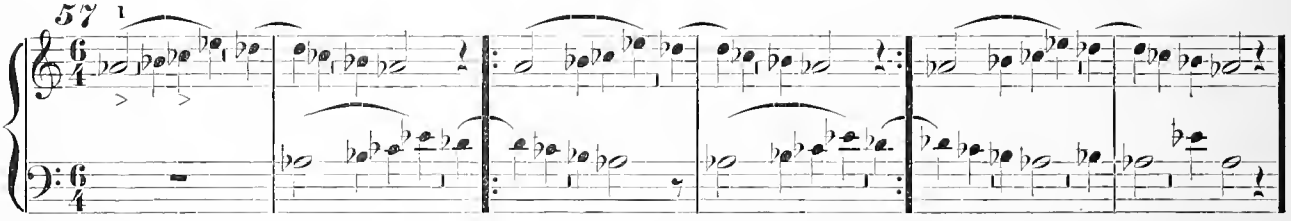
56 *Andante.*



Rewrite No. 56, beginning upon **B.**

KUNZ.

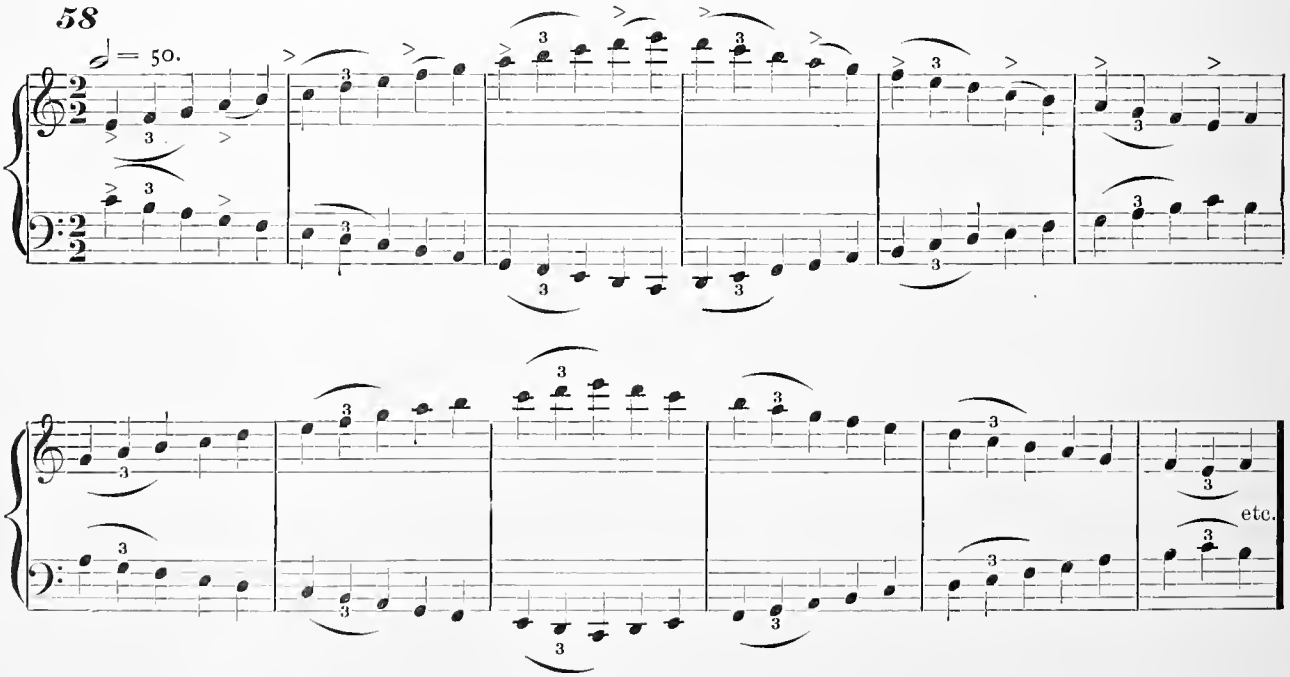
57



Rewrite No. 57, beginning upon **g♯.**

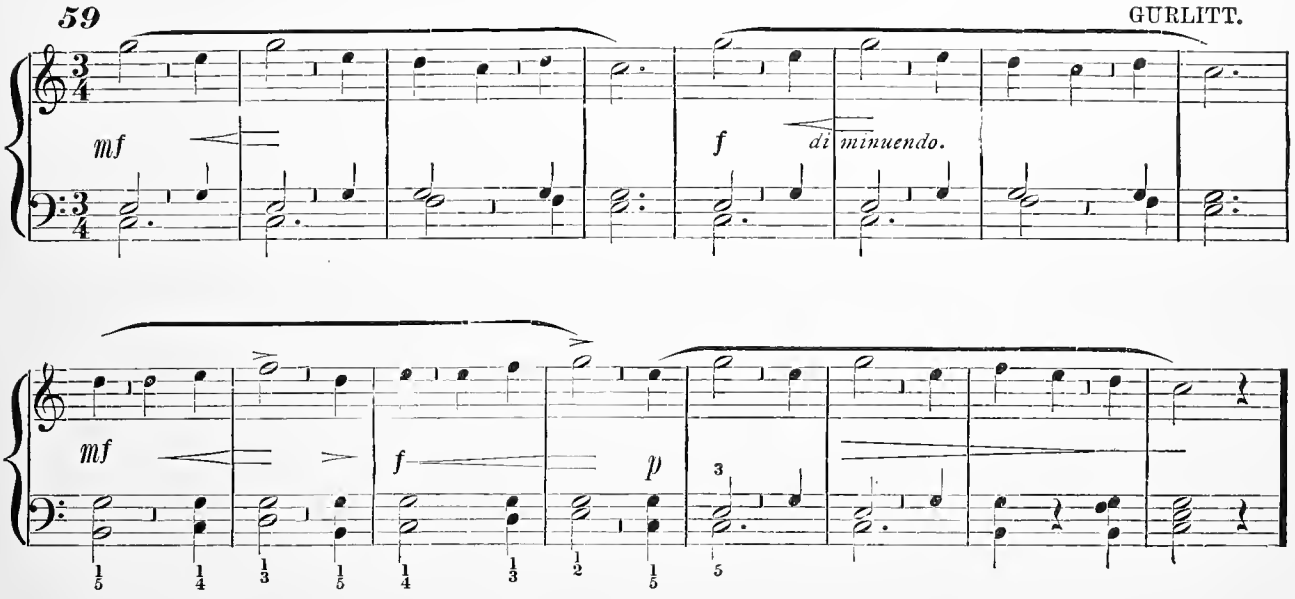
ALTERNATE TRIPLE AND DOUBLE RHYTHMS.

58



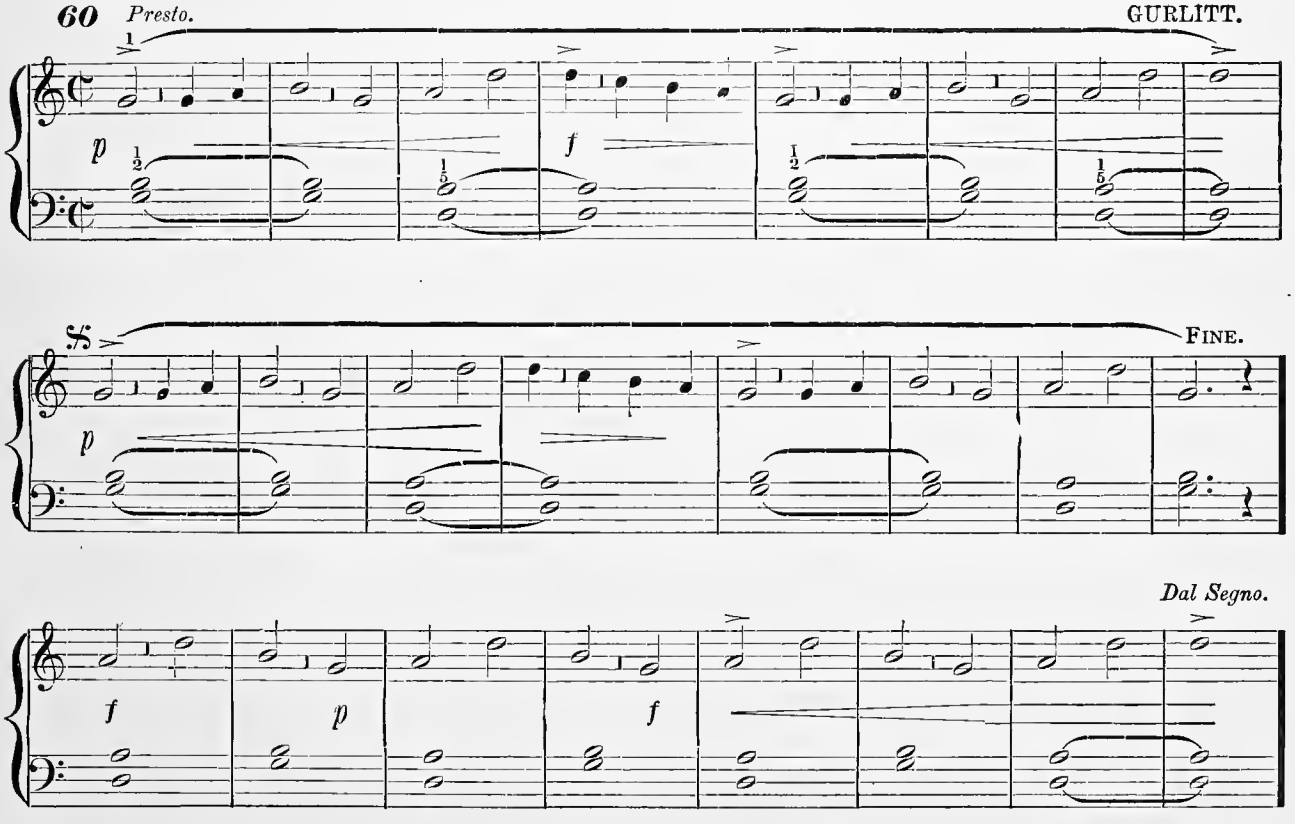
ILLUSTRATIONS OF LEANING CHORDS.

59 GURLITT.

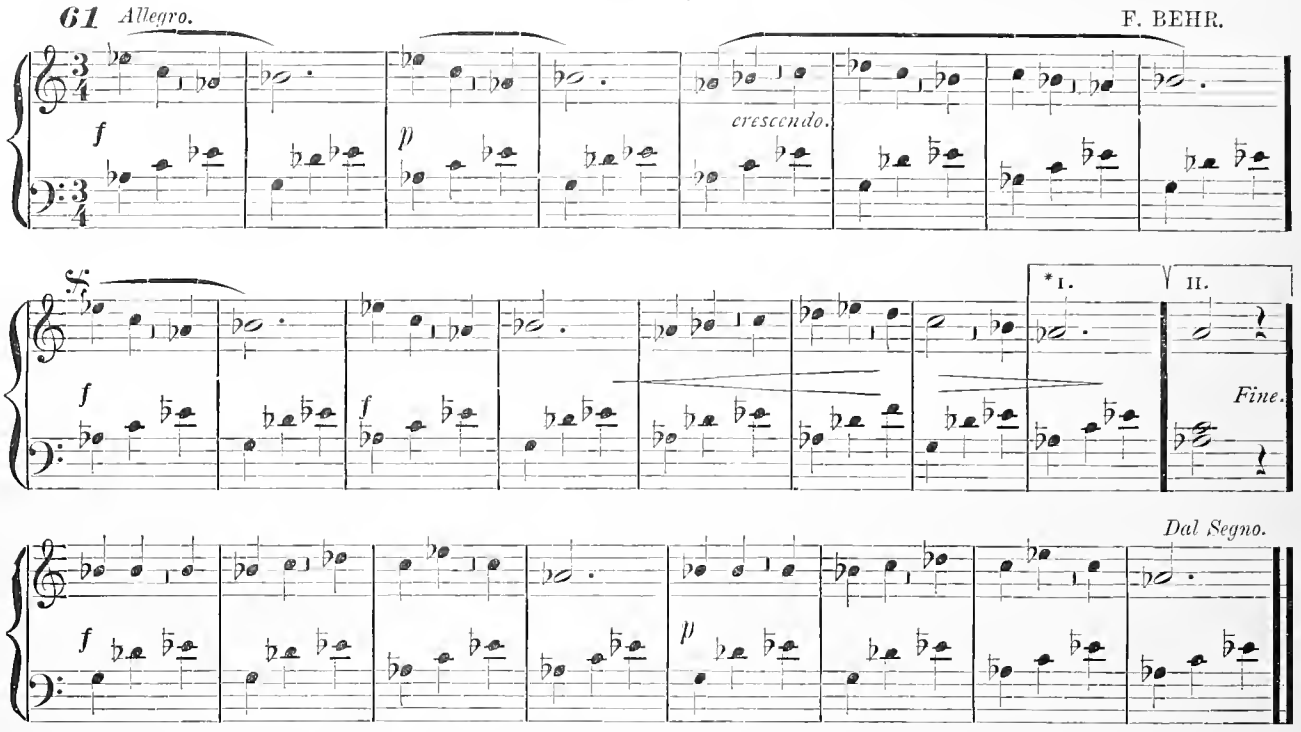


Dal Segno means "from the sign" (𝄋); go back to the sign and play to the word *fine.*

60 *Presto.* GURLITT.

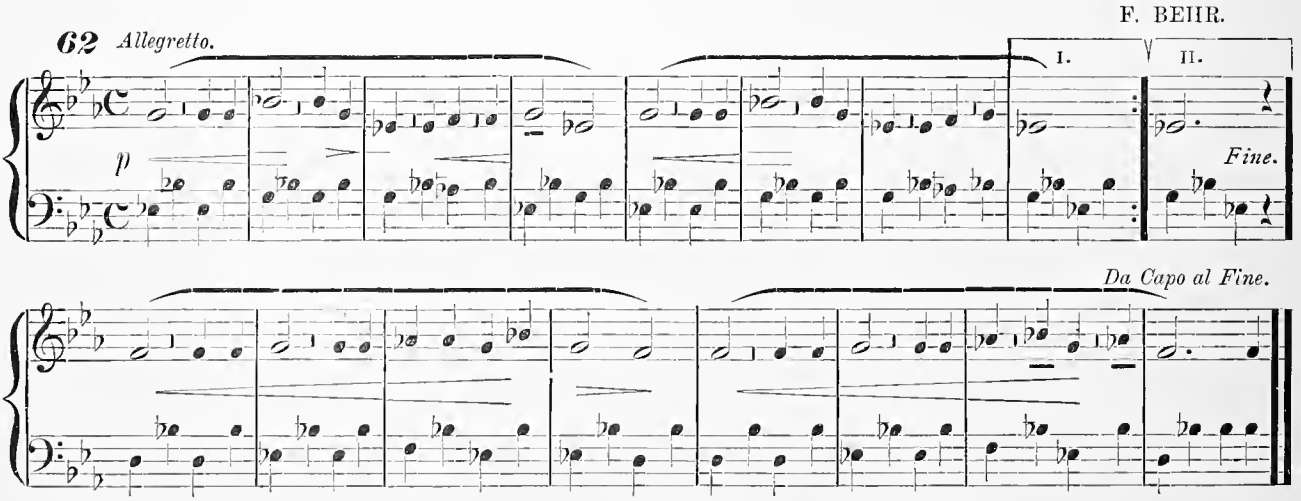


Waltz.



* When a measure is marked I° or *Prima volta.* that is, "first time," it means that the first time the piece is played the *next* measure, marked II°, is to be skipped in passing on to the rest of the piece; but when the first part is repeated, the measure marked I° is left out, and the one marked II° is played as the final measure.

French Child's Song.



The following verses were written for this piece by a little New York girl, Amie Burr, aged eleven years:—

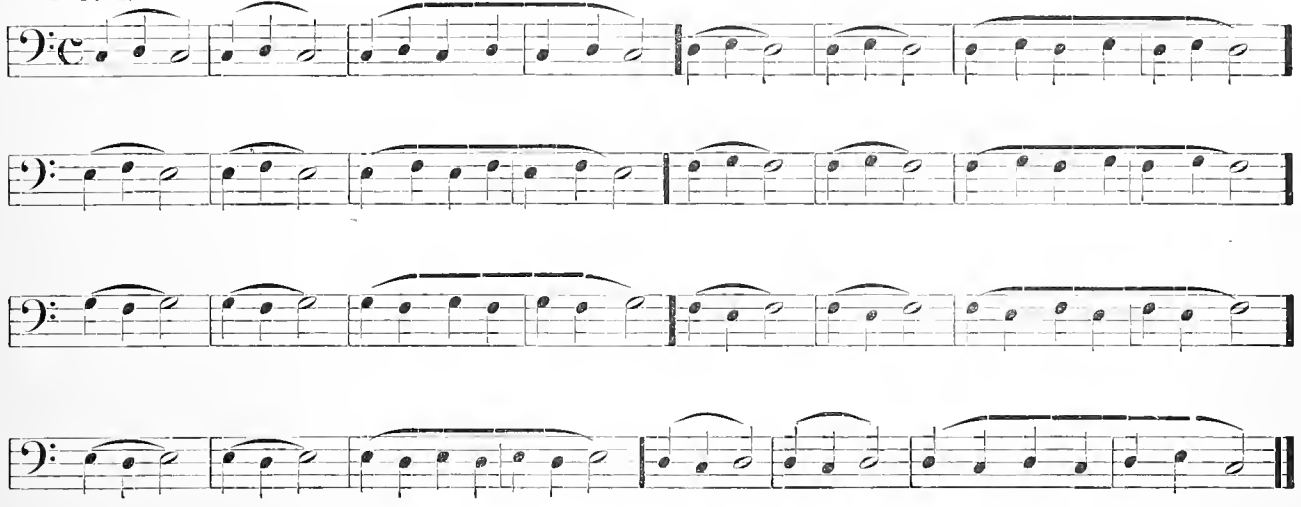
Softly and sweetly the little brook is singing,
Sparkling and rippling, as bright it flows along;
Swift through the air shining butterflies are winging;
All the glad earth seems to raise its voice in song.
See how the bees in the roses' cups are swinging,
Sucking the honey with glad and grateful song.

Brightly and gladly doth play the merry sunshine,
Gilding the leaves on each bush and flow'r and tree;
Nothing seems dark save the gloomy pinewood's shadows:
All things are bright to the sunshine and to me,
As gladly we play on the daisy-spangled hillside,
On earth's green mantle, spread out so fair to see.

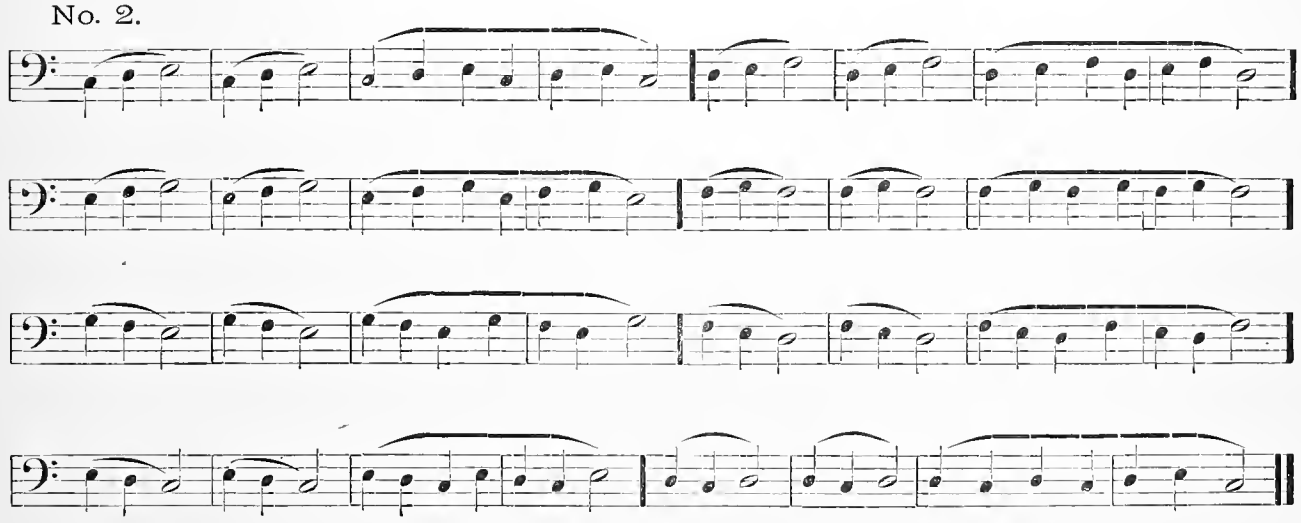
APPENDIX.

EXERCISES FOR FINGER CONTROL.

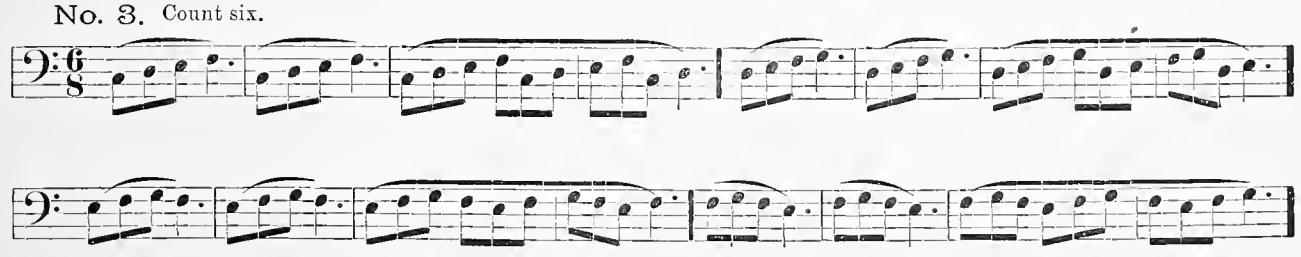
No. 1.

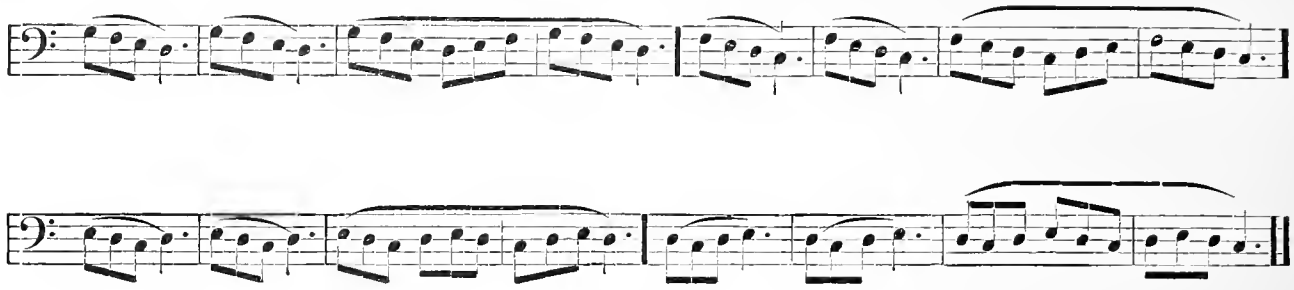


No. 2.



No. 3. Count six.





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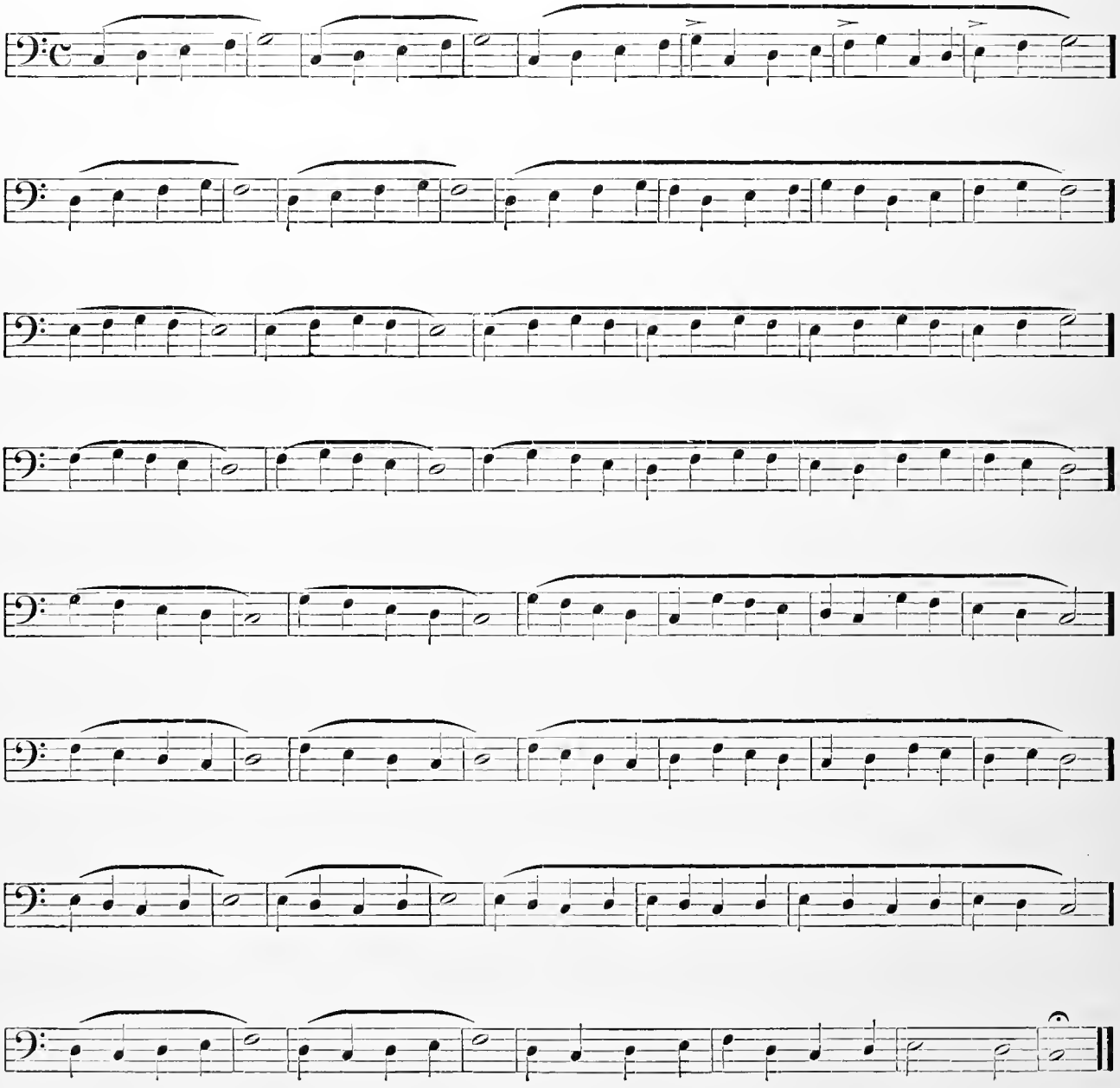
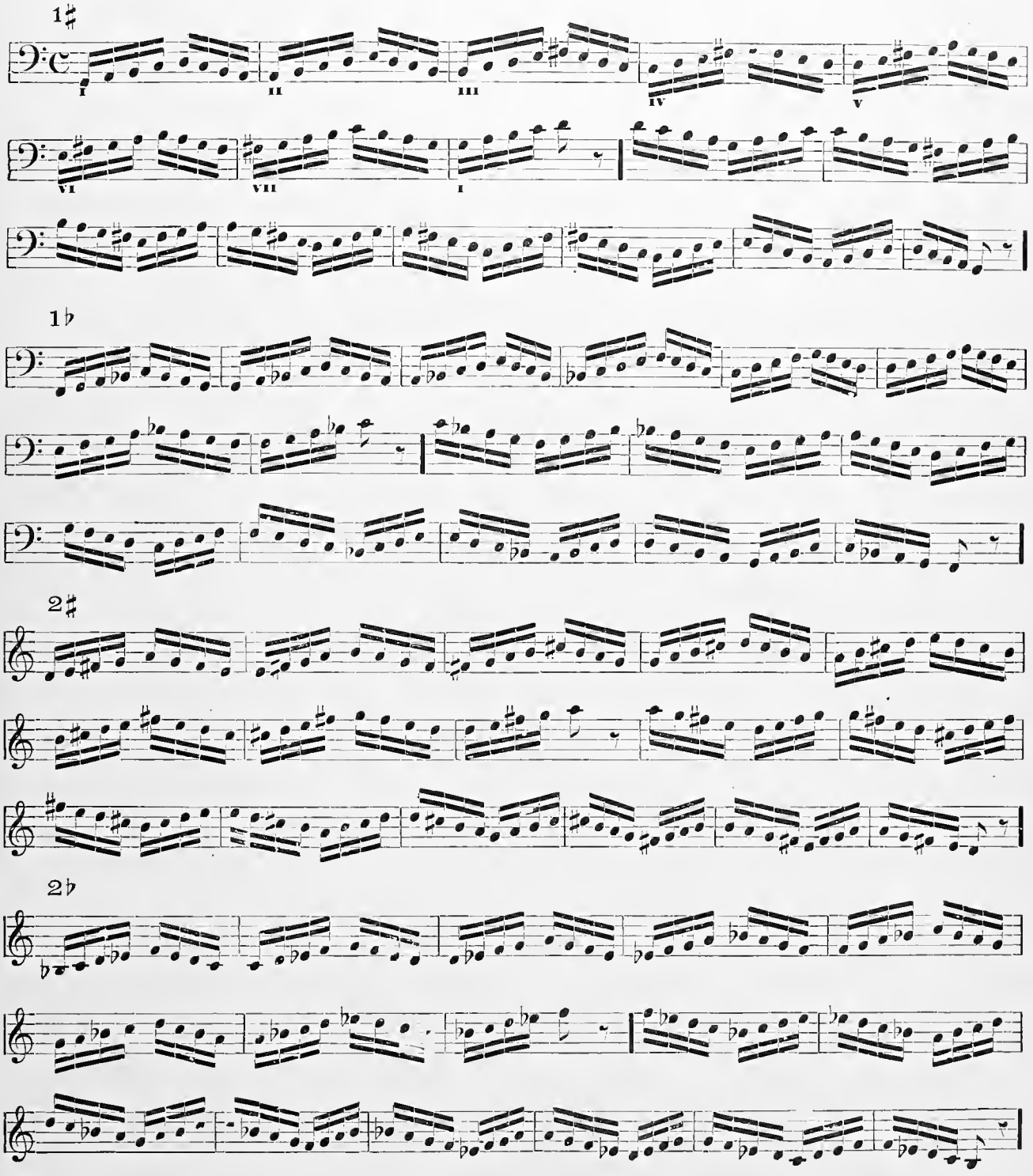
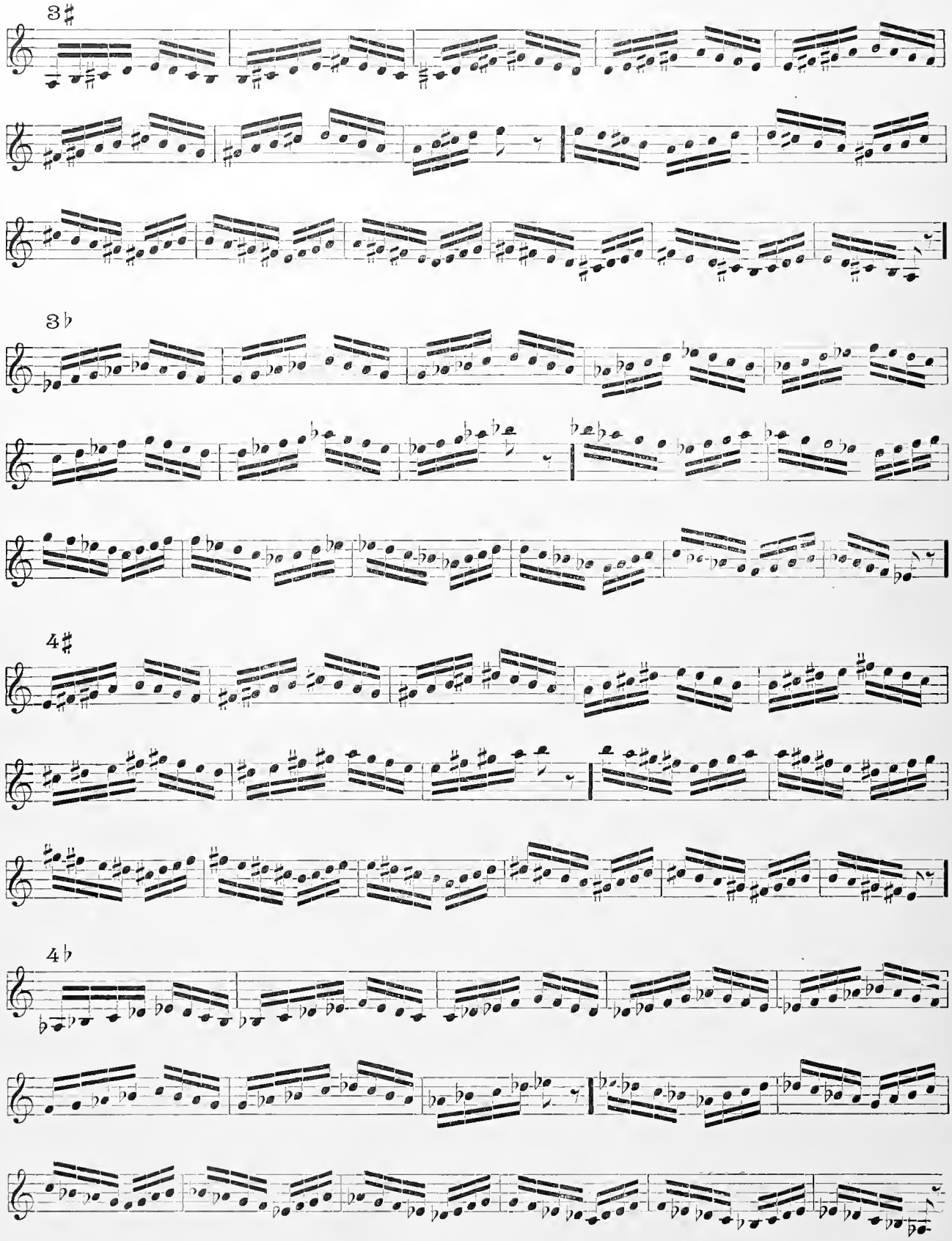


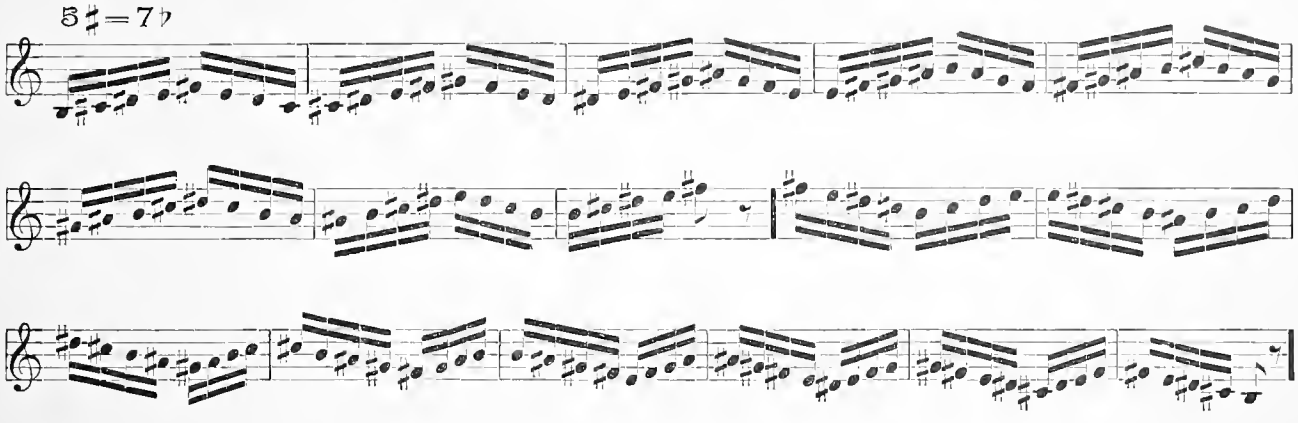
FIVE-FINGER PROGRESSIONS THROUGH SCALE TONES — FOURTEEN TONALITIES.

In these exercises, each finger in turn must press its own digital as firmly and smoothly as it would press the push-button of an electric bell in order to make sure of ringing the bell. "You press the digital; the piano-forte does the rest." When these progressions are familiar, begin Preparatory Studies for Parallel Scale Fingering (see Catalogue). N.B. — Always be careful of the mediant and sub-tonic groups.

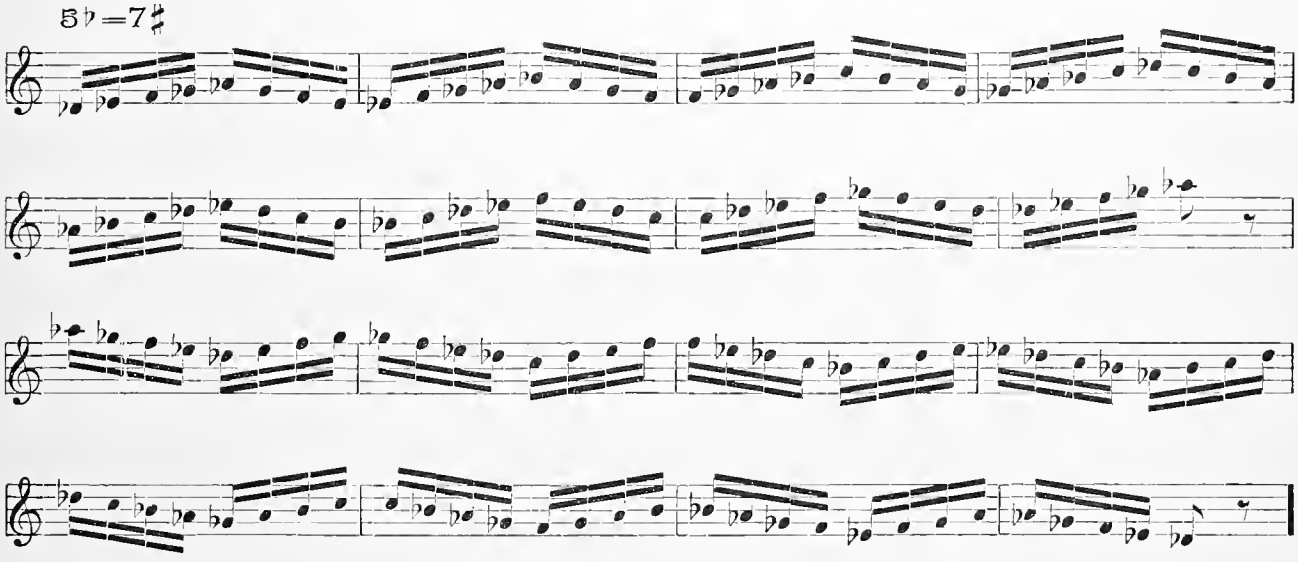



3♯
3♭
4♯
4♭

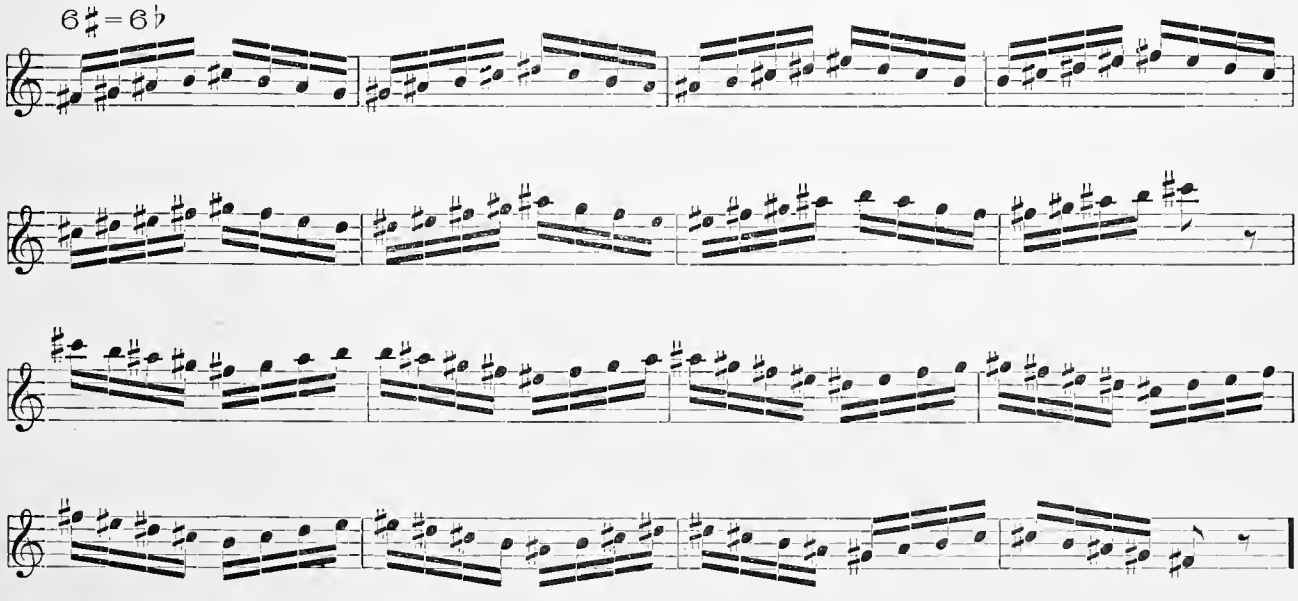
5♯=7♭



5♭=7♯

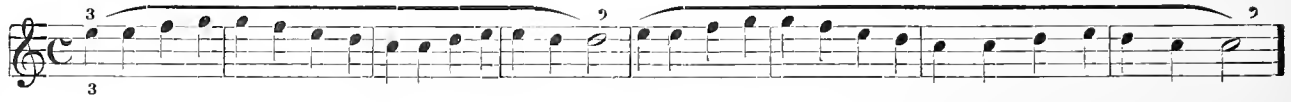


6♯=6♭

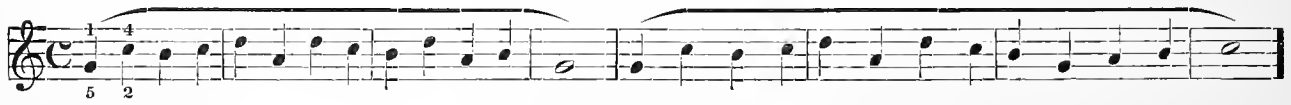


ODE TO JOY. (Page 18.)

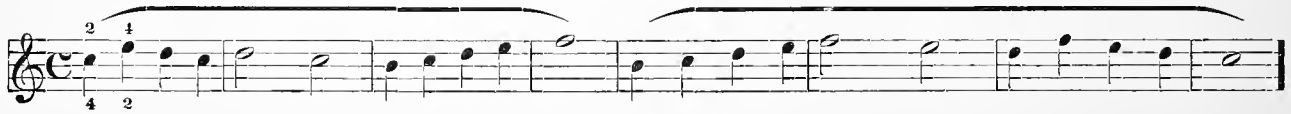
Right hand an octave higher.



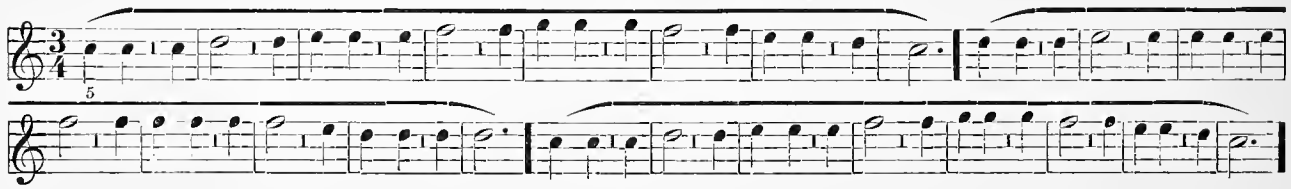
ENCOURAGEMENT. (Page 18.)



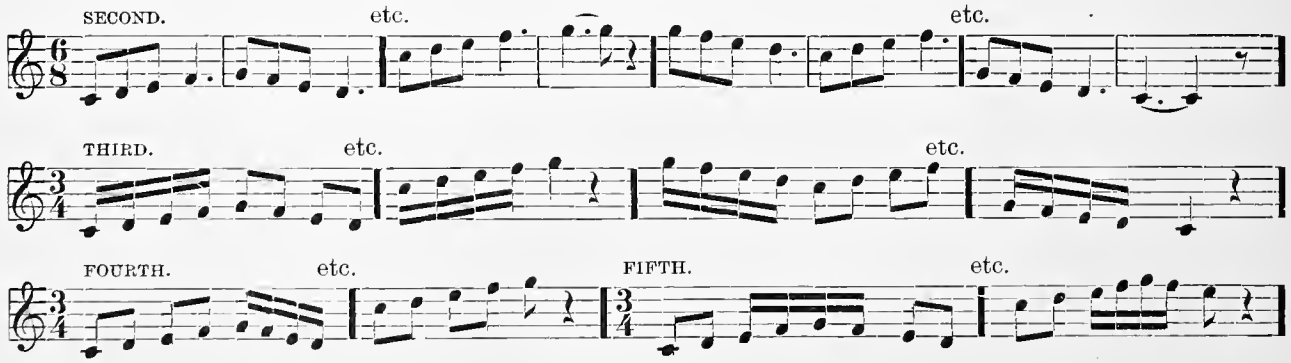
KIND WORDS. (Page 18.)



AN OLD-FASHIONED DANCE. (Page 19.)



RHYTHMICAL VARIATIONS OF No. 24, PAGE 46.



THE SYNTHETIC METHOD
FOR THE PIANO FORTE.

CLAVIER CHART

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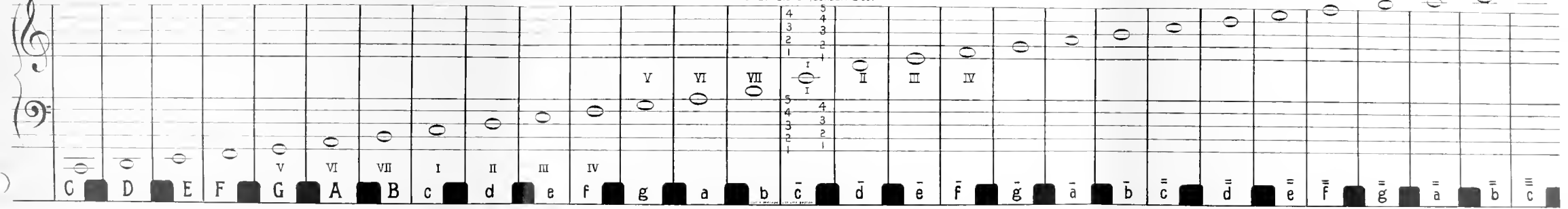
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